V.84 No.55

FEB.6 '95

Black History Month



THE McGILL DAILY

VOLUME 84 • NUMBER 55 | A new spelling of my name since 1911 | MONDAY, FEBRUARY 6, 1995

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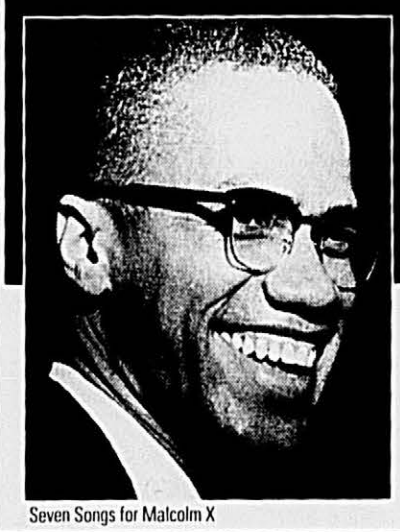
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All regular members of the Post Graduate Students' Society are eligible for nominations and submission of referendum questions. Elections, if any, will be held in mid-March.

The following deadline will be extended for nominations for PGSS positions and referendum questions:

Wednesday, February 15, 6:30 pm

Nomination forms, instructions for the candidates and guidelines for submission of the referendum questions can be obtained at Thomson House, 3650 McTavish, in the PGSS office (4th floor) or at the front desk. They have to be returned to the Chief Returning Officer (PGSS office) by the specified deadline.

Please note that PGSS executives are awarded a yearly stipend of $6,000.

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Comment

Why February is Black History Month

Between 1619 and 1926, African Americans and other peoples of African descent were classified as a race that had not made *any* contribution to human civilization. People of African descent were continually relegated to the position of non-citizens and often defined as "fractions "of humans.

It was this kind of climate and the sensational, racist scholarship that inspired the talented African American scholar, Dr. Carter Godwin Woodson to lead the struggle to institutionalize what was then referred to as "Negro History Week".

Under Woodson's direction, the "Negro History Week" was launched in 1926 on a platform to neutralize the apparent ignorance and deliberate distortion of Black History. Meetings, exhibitions, lectures and symposia were organized to give a more objective and scholarly balance to American and world history.

Today, this national and international observance has been expanded to encompass the entire month of February. Chosen for its special significance in African American history, February hosts the birthdays of great pioneers such as Frederick Douglass and Langston Hughes, and the founding of institutions such as the National Association for the Advancement of Coloured People (NAACP).

Black History Month is a time to celebrate Negro contributions and to examine the collective ingenuity, creativity, cultural and political experience of the masses of Africans and peoples of African descent. In particular, the struggles for, and achievement of independence by African countries in the 20th century have shown the strength, the humanity, the ingenuity and the contributions of the African to the human civilization.

But the intention of the founders was not and is still not to initiate a week's or a month's study of the universal African experience. Instead, the observance should be the climax of a scientific study of the African experience throughout the year.

While celebrations like Black History Month have helped expose cases of overt discrimination and racial harassment, racism still prevails in the national and international arena. Attitudes can only change through education and the eradication of ignorance.

I believe strongly that Black History Month should be the reaffirmation of the struggle and determination to change attitudes and heighten the understanding of the African experience.

In the words of Ralph Crowder, "the observance must be a testimony to those African pioneers who struggled to affirm the humanity of African peoples and a challenge to the present generation to protect and preserve the humanity of all peoples of African descent."

YAW BOATENG IS PROFESSOR OF EDUCATION AT EASTERN WASHINGTON UNIVERSITY.

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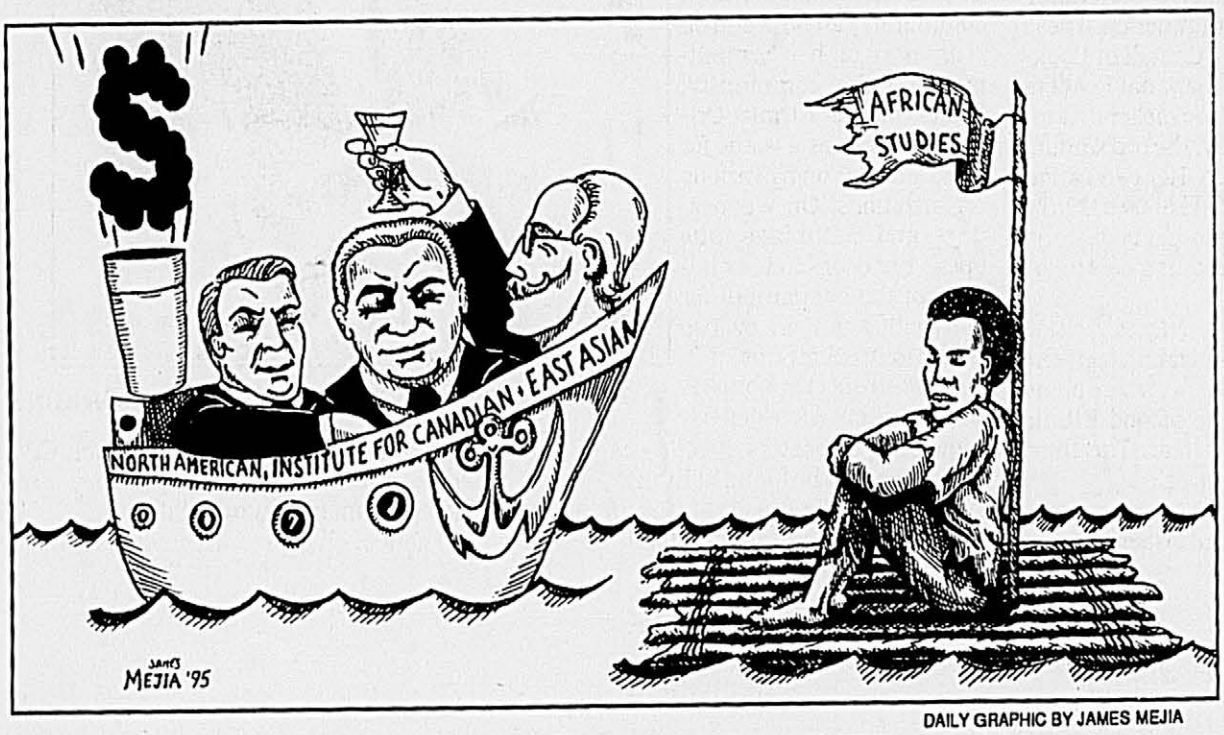
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African Studies on losing side of the resource game

BY ROBIN PERELLE



DAILY GRAPHIC BY JAMES MEJIA

MCGILL LEAVES ITS AFRICAN STUDIES PROGRAM HIGH AND DRY.

While other area-study programs at McGill University wallow in million-dollar endowments, the African Studies Program must struggle just to stay afloat.

Last spring, the African Studies steering committee sparked student outrage when they tried to replace the major degree with a minor, saying the lack of resources had left them little choice. Only weeks later, representatives from the Faculty of Arts concluded a ten million dollar deal with Canadian billionaire Charles Bronfman to create the new Institute for Canadian Studies.

Political Science Professor Samuel Noumoff expressed concerned about the University's priorities, and insisted that the study of Africa must not slip from the curriculum. He suggested that the expansion of Canadian Studies should serve as an impetus to McGill to find funds for other important programs.

While the Canadian Studies program used to be "run on a shoestring", the new Institute can afford to bring in "all the movers and shakers" from across the country for one-day seminars, said Canadianist Professor Richard Schultz.

The experience of students in McGill's African Studies is a world apart. In the last few years, the Program has fought dwindling resources and numerous attempts by McGill professors to pull the plug.

Just last semester, the Anthropology Department's reluctance to hire another Africanist further reduced the number of African-content courses available to students, jeopardizing the survival of the entire program.

"It's ironic to find ten million dollars for [the study of Canada] while African Studies still doesn't have the bare minimums like a description in the Course Calendar, an office, a secretary, or even advisors capable of advising," said Mebrat Beyene, the cultural coordinator of McGill's Black Students' Network (BSN).

"McGill should make it a priority to solicit funds for African Studies," Noumoff agreed.

But so far no one else at this University seems highly motivated to help African Studies.

Program directors unwilling to search for funds

Ironically, the increasing shortage of resources in African Studies coincides with a general expansion of other area-study programs at McGill.

Professor Robin Yates is the Chair of McGill's interdisciplinary East Asian Studies Program, which offers students a major, a minor, honours, joint honours and may soon add a research facility for graduate studies to the list. He said the trick to survival lies in program directors taking the initiative in the search for funds, and enumerated the steps he follows to get donations.

"We try to find foundations that will support our research, and then we work with [McGill's] development offices to try to identify donors interested in supporting McGill," he said.

"We are very fortunate to have had support from a number of organizations such as the Korean Business Association and the Japan Foundation, which supports the acquisition of teachers and

...CONTINUED ON PAGE 22...

Controversy surrounds Dalhousie Black Studies Chair

BY ELIZABETH ADEFARAKAN AND ANDREW WILLIAMS

OTTAWA (CUP) — There were cries of "reverse racism" last fall when Dalhousie University in Halifax solicited applications for a $75, 000 Black studies position, and asked specifically for Black applicants.

Crawford Killian, a Black Studies scholar and communications instructor at Capilano College in North Vancouver, criticizes the application process.

"We are taking a step back if we hire Black academics on race rather than on the basis of their ability, which is an insult," says Killian, who wrote *Go Do Some Great Thing: The Black Pioneers of British Columbia*. He says he felt tempted to apply but didn't because he was white.

But Marie Chapman, a fundraiser in Dalhousie's development office, supports the request for Black scholars.

"This request is not just academic, but it is also to provide a role model for Black students," Chapman says. "the Black community here in Nova Scotia is fully supportive and have no complaints."

Marie Dauphine, an employment equity officer at the university, says the call for applications doesn't go against the university's hiring policy or Nova Scotia's human rights code.

"Just because you're hiring a racial minority doesn't mean [whoever is hired is] not qualified. Quality comes first," says Dauphine.

The person hired to hold the position will teach, research and develop curricula in Black Studies. Just under 20 applications were received by the November 1994 deadline and someone will be hired next fall.

The money for an endowment fund that pays for the chair will come from a five-year fundraising campaign that has already raised $1.5 million of its $2.5 million target. The funds will go mainly to the Black Studies chair.

The chair is named in honour of James Robinson Johnston, the first black graduate of the university and the first black lawyer in Nova Scotia. The chair itself is also the first in Canada to focus its studies on black people.

Fundraising for the chair started back in 1991 with an initial contribution of $400, 000 from the Department of Multiculturalism and Citizensip and $200, 000 from the Nova Scotia government. About $30, 000 was raised by an Ottawa committee. Naylor Ashley of the Ottawa fundraising committee says the chair will help validate the contributions blacks have made over the last 300 years.

Although the chair is being established next fall, the idea is far from new. Dalhousie sociology professor Fred Wien says it was discussed at a 1978 conference and again in the mid-80's.

The turning point came in 1989 when Wien, Dalhousie President Howard Clark, the Minister of Multiculturalism and Citizenship at the time, and many black groups which had been lobbying for the chair for years met.

Wien says the general consensus from the meeting was that a Black Studies chair should be established. That was when the groundwork for a $2.5 million endowment began.

"[The chair] is long overdue," says Wien.

Ethnic Origins

Montréal's black literature oasis

BY MAURICE ENNIS

"To hell with it. I'm not working for anybody anymore." That's what Lyda Peters said when, after being laid off, she decided to open Montréal's only black bookstore, Ethnic Origins -and work for herself.

Presently located at the corner of Notre Dame West and Atwater, Ethnic Origins grew out of the combination of Peters' reading hobby and entrepreneurial spirit. But the inspiration to start Ethnic Origins came when she read about a New Jersey couple who had the idea of putting black illustrations in children's books.

After writing to encourage the couple, Peters received some samples of their work. Positive feedback from her friends proved that these, and other books centered on black culture, needed to be made available to the Montréal community.

Ethnic Origins began in September 1991 with children's books. It has now expanded to make a wide variety of books available: from bigraphies to cookbooks covering every aspect of black history and culture.

Peters keeps a constant finger on the pulse of the book industry by attending conventions across North America. These include those held by the Canadian Booksellers Association, International Readers Association, American Booksellers Association, and most recently, the 3rd Annual Black Bookfair in Toronto. Her dedication to keeping on top of her field makes Ethnic Origins more than just another bookstore. It is a comprehensive resource centre for black literature.

Peters' goals for Ethnic Origins include opening stores across Canada. In fact, she recently returned from Halifax where plans are underway to open the second Ethnic Origins by March of this year. The third store is slated for Vancouver.

With big plans for expansion in the near future and a well organized operation already underway here in Montréal, Peters addresses more than just the lack of availability of black literature. Ethnic Origins also sets the standard for professionalism.

The store is spacious and well layed out with attractive displays of books and other cultural accessories. This is certainly an establishment that the black community can be proud of.

As part of her commitment to the community, Peters makes Ethnic Origins available as a venue for programs put on by various organizations. On Wednesdays and Saturdays, she opens her doors to the children of the community for storytelling put on by two local Montréal groups.

Aside from the books, many other Afro-centric items such as posters, greeting cards and games can also be found at Ethnic Origins. Even though she feels that it is important to make these things available, Peters makes it clear that literature is her number one priority.

With this in mind, she has teamed up with Winston-Derek Publishers of Nashville, Tenessee to also be a part of the publishing aspect of the book business. Through this partnership, Peters specifically addresses the concerns of black Canadian authors who feel that they are ignored by mainstream publishers.

Writers of all genres are invited to submit manuscripts to Ethnic Origins for the opportunity to publish their work.

For more information or to submit your manuscript, contact Lyda Peters at:

Ethnic Origins Bookstore, 2725 Notre Dame West Montréal, Quebec H3J 1N9 Tel: (514) 938-1188 Fax: (514) 938-1229



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Portrait of a black Québec artist

Animated filmmaker Cilia Sawadogo tells it how it is

BY RUMBI KATEDZA

At the young age of 29, Cilia Sawadogo has already founded her own production company, Planète Films, and has made several short animated films for Sesame Street and other children's programs.

Sawadogo, who grew up in Germany and Burkina Faso, immigrated to Québec in 1983. She studied at Saint-Foy College and later at Concordia University, where she gained a degree in communications with a minor in animated film.

A talented artist and visionary, Sawadogo did the illustrations for *Contes d'Haiti*, a children's book, and she has also made logos and a promotional poster for Vues d'Afrique Film Festival, for which she received a prize.

Her best known work is in animation. After directing four animated clips for the CBC, Sawadogo went on to make *La Femme Mariée à Trois Hommes*, which was screened at numerous film festivals.

As animated films are often selected to open for feature length films, not as much attention is given to them as longer films. Hence the work does not bring in that much money, but it is fulfilling.

Black kids should not aspire to be Tarzan... They should be able to recognize different positive characters they can admire.

Sawadogo always had a passion for cinema and drawing, so this allowed her to combine both art forms.

According to Sawadogo, she has always been "lucky," because various individuals and production companies have supported her throughout her career; however there have still been some bumps along the way. Her films show an insightful look at intercultural issues, but many viewers tend to believe that because she is Black, her films should deal with "Black issues."

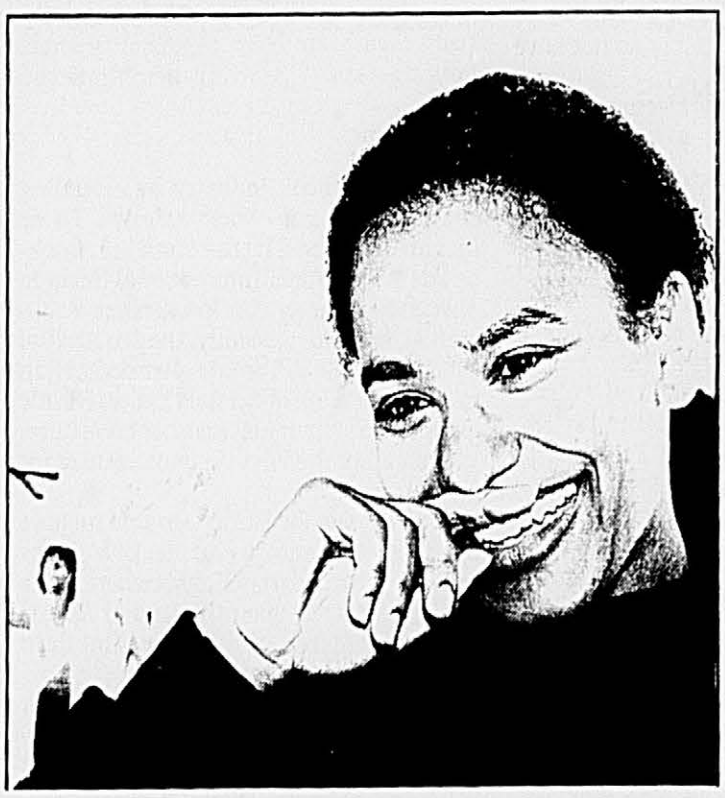
"Because I'm Black, do I only have to do films for Black people?" she demands, shrugging her shoulders. Surely the answer is "no," but , as is often the case with Black filmmakers, the mainstream tends to ghettoize them within the domain of "Black film."

"It happens quite often that people expect you to do things that deal with issues concerning Black people," Sawadogo says, "I'm not saying it's wrong, but people should stop expecting it absolutely from somebody who's Black to make films only about Black people."

Throughout her career, Sawadogo has received a great deal of support from the National Film Board (NFB) and, more particularly, Studio D's New Initiatives In Film. She says that Studio D provides constant support for women by giving them an opportunity to make films, or in Sawadogo's case, to share important messages through visual media.

"I think Black History Month should be all the time," Sawadogo says firmly, insisting that Black history should be a part of every Quebecker's education.

At this point she reflects on a time when she was told by an individual at Radio-Canada that although Montréal is multiracial, the rest of Québec has "no concern for Black people." It was suggested that Sawadogo not submit any materials that exclusively showed Black people.



QUÉBEC FILM MAKER CILIA SAWADOGO: "BLACK HISTORY MONTH SHOULD BE ALL THE TIME."

Everyone should be exposed to all races. "I'm tired of seeing a hero with a best friend who's Black and who's going to get killed," Sawadogo continues matter-of-factly with a touch of irritation in her voice. Roles seen as "norms" need to be changed in visual media so that everyone, regardless of their background, can have the "possibility to recognize themselves on TV."

"Black kids should not aspire to be Tarzan, for example," she chuckles heartily. They should be able to recognize positive characters to admire.

Sawadogo's most recent creation, straight on the heels of her two short animated films, *Naissance* and *Arrêt d'Autobus*, will be screened at this year's Vues d'Afrique. It is "based on an African tale but adapted to fit an audience from Canada." explains Sawadago.

So what are her plans for the future? Cilia Sawadogo hopes to be a self-sufficient filmmaker one day, so she can live off of her art. "What I'm hoping is to make a film and to make a profit so I don't always have to depend on the government or Conseil des Arts or wherever."

The constant threat of budget cuts to the the NFB and Studio D are an immediate concern to woman film makers, especially minority women. Canada must recognize that it is comprised of numerous ethnic groups and all these groups need adequate representation within the media, be it in front of or behind the camera.

As one of the few film makers of African descent in Québec, Cilia Sawadogo is dedicated to this and hopefully will continue creating her inspiring animated films for a long time to come.

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Black by popular demand

BY PATRICIA HAREWOOD

Whenever I think of all the sacrifices that black people in Montréal and around the world have made so that we might have the opportunity to attend these institutes of "higher learning", I cannot help but cringe at the sound of another resounding "no".

No, I cannot tutor, I simply do not have the time.

No, I can't come to the meeting. I'm far too busy.

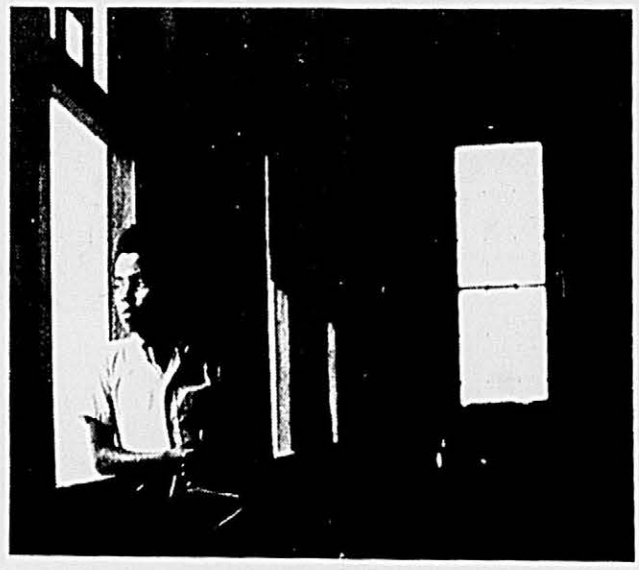
NO, NO, NO!

At McGill, the "no"s seem to be getting louder each year. As we separate ourselves along regional lines, the possibility for collective action becomes even more difficult. Today, the work seems to increasingly come onto the shoulders of the dedicated few. Too many of us always seem to find a way to be at the party, although we can never make the meeting.

Many of us even have the audacity to ask what events are happening during Black History Month knowing full well that we are not interested in volunteering our time.

Naturally, the Black population at McGill is not uniform. We are West Indian, African, Canadian, American, European and South American. We come from a diversity of classes and cultures and speak in many tongues. Some of us must study under additional pressures, like the financial difficulties of certain students or, the obligation felt by many scholarship students to keep up their marks.

More importantly, we do not share the same consciousness. Some of us arrived here in Montréal to encounter racism in its ugliest forms. I have often heard black people who grew up in majority Black countries speak of having their "first experiences of racism" here. Others have lived here all their lives and are accustomed to the climate.



But, whether we are from here or not, whether we speak Shona or French, we are all Black.

And to be Black in Montréal (or any other place for that matter) should be to understand its implications. In Canada, and in Québec specifically, this means we need to recognize that there are many young black people in this city who are being held back in school and are dropping out, because of language laws which force them to go to school in French and because of a curriculum which does not recognize their experiences.

Thirty-five per cent of black people between the ages of 18 and 25 in this city are unemployed. And there are a disproportionate number of black people who are in jail.

At McGill, the African Studies major program is inadequate, to say the least. The program continues to be threatened as professors speak of Africa as no longer being an important area of study.

The list goes on... and on.

We begin to see the striking relationship between one's race and one's political and economic position. And we had best be forewarned that the hiking of tuition fees, the cuts to Canada's social safety net and the trimming of immigration rates will only worsen the situation.

If we as so-called educated black people can remain complacent in this environment (whether it's Black History Month or not), then we are in a sorry state indeed. For ultimately, it means that we are likely to go back to our countries/cities with their similar problems and bring our apathy with us.

John Henry Cardinal Newman

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IT SHALL BE NAMED, 1994, BY RENÉA COX

BY KRISTA THOMPSON

The popularity of recent films like *Boys in the Hood, Menace II Society* and *Juice* testify to America's fascination with representations of the black male. From the bravado of the Black Panthers in the sixties, to the more current interest in the O.J. Simpson trial, images of black masculinity over the last four decades have captivated the American audience.

A groundbreaking exhibition, *Black Male: Representations of Masculinity in Contemporary American Art*, aims to counter the negative and distorted stereotypes of black men which permeate our society. The show features more than 100 works, covering the last four decades of American art with black male subjects.

Although the majority of the artists are black males and females, Hispanic, Asian and white perspectives are also included. The artists employ a variety of techniques: including painting, sculpture, drawing, photography, mixed-media installations and collage.

The artists confront the mass media's fascination with black masculinity primarily in three areas: sex, crime, and sports.

Sexual Prowess and the Black Male

One of the most powerful works in the exhibition is *It Shall be Named*, by Renée Cox. In the work, which is composed of several photographic stills of individual body parts, a black man is suspended in space with his arms outstretched. The pose of the figure is blatantly reminiscent of the crucifixion of Christ, but in Cox's representation the black male does not hang from a cross. Instead, his actual body produces the cruciform.

The artist chose to eliminate the sexual organs of the figure. This alludes to the lynching of black males, after which the sexual organs would often be cut off. The piece suggests the continuing "crucifixion" of black men by white society is connected to the myth of black sexual prowess and a fear of black male sexuality.

The work of the controversial white artist Robert Mapplethorpe provides an interesting insight into the homo-eroticized white-male gaze on the black male body. It appears the fantasies and fascination of the artist with black male sexuality were the primary motivations behind the photographer's choice of subjects.



KEN MOOSY, 1982 BY ROBERT MAPPLETHORPE



The Black Male as Criminal

Robert Arneson cleverly tackles the mass media's fixation with black males and crime in his larger than life painting of Willie Horton, *Special Assistant to the President*. The eight foot by six foot work, which shows only Horton's face, looms at the viewer.

The expressionist image seems to personify all the fear and hysteria generated by this visage when the Republicans used it during the 1988 US Presidential campaign. Through the political commercials and the media, the figure of Willie Horton became something larger than the man himself. The use of this image simply fed on an existing racist stereotype which viewed the black male as a criminal.

In a bitter parody of white society's conception of the black male as criminal, Carl Pope turns his attentions instead to the police. In his installation, Pope constructed a mantel piece on which 120 trophies of varying sizes are proudly displayed.

The title of the work is: *Some of the Greatest Hits of the NYC Police Department: A Celebration of Meritorious Achievement in Community Service*. The trophies all bear the names of officers who have either killed or critically injured black men. The piece suggests that, when police officers commit crimes against black males, they are not punished as criminals, but are revered.

Framing Identity

Although it is charting new territory, there are several problems with this exhibition on "black masculinity". Golden claims the show's intent was to "demonstrate a profound and simple truth."

"There is no one identity for the African-American male and no 'true' or fixed way to represent him," she observes.

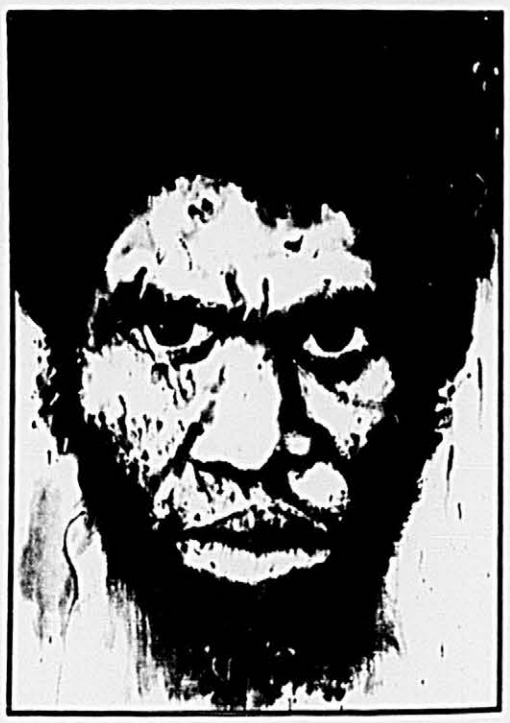
In most of the works in the show however, "Black Masculinity" is defined as a reaction to white society's perceptions of black males. The artists respond to negative stereotypes and media images and to police brutality.

The show does not celebrate black masculinity in all its variations, but instead conveys a pigeonholed definition of black men as victims of white society's attack on black male identity. The show may more effectively have been entitled *White Attacks on Black Masculine Identity*.

The most constructive part of the exhibition in terms of exploring Black Masculinity is the exhibition catalogue. The collection of essays by academics such as Cornel West, Tricia Rose and Greg Tate furnishes keen insights into the complexities of black masculinity. The show also provides a unique opportunity to view the works of many contemporary African-American artists.

Maybe next year the Whitney Museum will tackle Black Femininity.

Black Male: Representations of Masculinity in Contemporary American Art continues at the Whitney Museum in New York City through March 15, 1995.



SPECIAL ASSISTANT TO THE PRESIDENT, 1989, BY ROBERT ARNESON


FENÊTRE
SUR NOS
VIES
ET NOS
HISTOIRES
« Nulle part il n'a pu être annihilé ni maté; toujours quelque manifestation inattendue, soit dans l'art, soit dans le verbe même, soit dans l'action... »
— L.G. DAMAS

Un niveau supérieur d'éducation

PAR KISH GUÉ

Le film *Higher Learning* consacre John Singleton comme l'un des plus grands cinéastes afro-américains. Après avoir gradué de l'école des arts cinématographiques de l'Université de Californie, Singleton connaît un succès monstre avec son premier film *Boyz 'N the Hood*. Ce film se méritera une nomination en vue de l'Oscar du meilleur réalisateur. Il réalise ensuite *Poetic Justice*, mettant en vedette la chanteuse populaire Janet Jackson.

Ces trois films de Singleton visent à sensibiliser les gens aux problèmes raciaux actuels. En effet, *Boyz N the Hood*, pose le problème des difficultés propres aux ghettos noirs américains. *Poetic Justice*, d'un ton plus léger, met l'accent sur une histoire d'amour tout en sensibilisant les gens à la violence des rues. Enfin, *Higher Learning*, présente la confrontation d'étudiants et d'étudiantes à une dure réalité.

Higher Learning se déroule à l'université de Columbus (université fictive), aux États-Unis. Dans cette institution cohabitent des étudiant-es de nationalités diverses. Ceci donne lieu à un choc culturel. L'emphase est mise sur les relations tendues qui existent entre la petite communauté noire et quelques suprémacistes blancs. C'est dans ce cadre qu'évolue Malik Williams(Omar Epps, *Juice* et *The Program*), un jeune athlète noir qui sans cesse se trouve outré des injustices raciales que rencontrent les Noirs dans la société américaine. Son indignation atteint son apogée lorsqu'il fait face à Remy(Micheal Rapaport), un membre des suprémacistes blancs. De brutales confrontations s'en suivent. Enfin, à l'occasion d'un spectacle dédié à la paix, un malheur survient. Celui-ci ajoute au ton du film un caractère plus grave, plus sérieux.

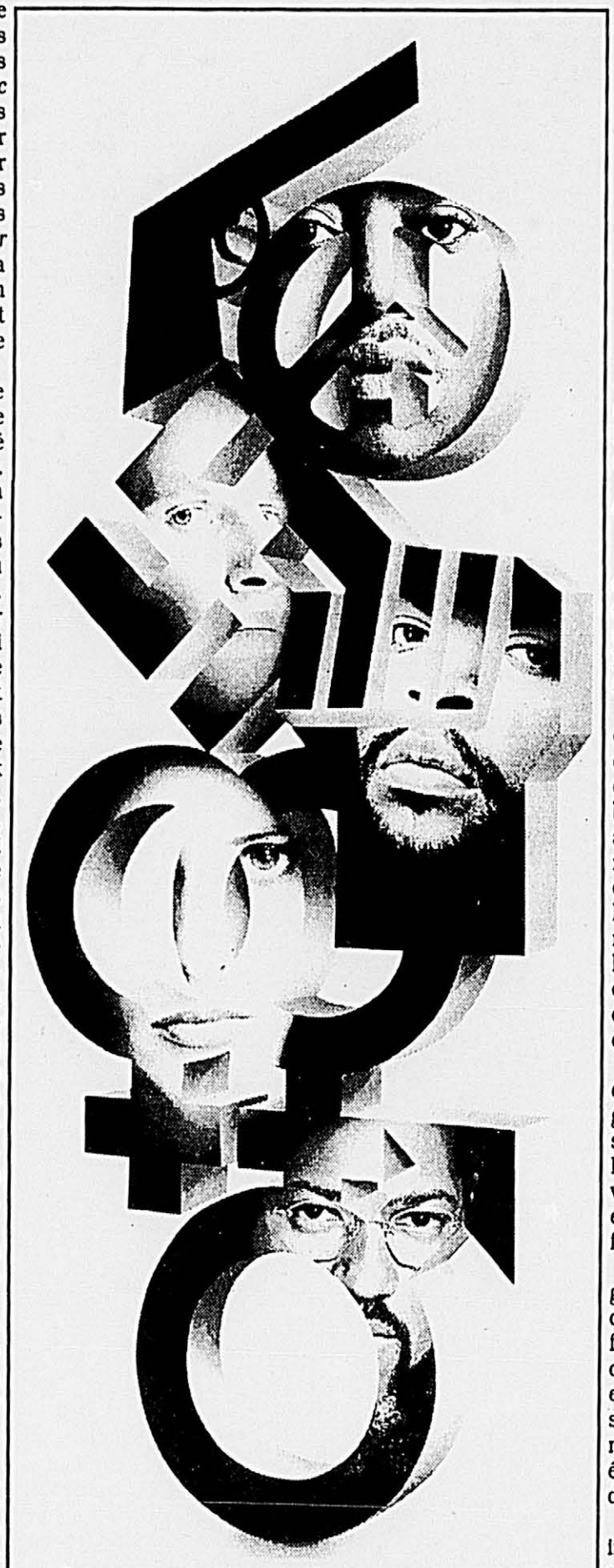
Le film accorde parallèlement de l'importance à Kristen (Kristy Swanson- vedette de *Buffy the Vampire)*, nouvelle étudiante au campus. Provenant d'une famille aisée, elle doit faire face à la rude réalité étudiante. Elle éprouve d'abord des difficultés financières et ensuite se fait violer. Elle s'affranchit de ses épreuves en manifestant des pensées humanitaires. C'est alors qu'elle décide d'organiser un spectacle consacré à la paix; une réunion pacifique qui devient le décor d'une scène de terreur.

Plusieurs personnages méritent une attention particulière. L'un d'eux est certainement le professeur Phipps (Lawrence Fishbourne) incarnant un afro-américain d'âge adulte —à la sagesse exemplaire. Conseiller et guide de Malik tout au long du film, il lui fait comprendre qu'il faut absolument se battre pour réussir. À fortiori, il précise que cette bataille ne doit pas se faire sur le plan physique mais intellectuel. Le professeur Phipps oriente les pensées du jeune étudiant qui en vient lui-même à une conclusion très logique: pour réussir, il faut travailler plus fort, il faut « courir plus vite » que les autres. Cette idée est un leitmotiv constant.

Pour celui qui est anxieux de réussir et spécialement pour une personne de race noire, il est aisément possible de se reconnaître à travers le personnage de Malik.

Le titre « Higher Learning » ne fait pas seulement référence à un niveau d'éducation académique élevé. Il comporte également l'idée d'un apprentissage de la vie.

À cet régard, *Higher Learning* fait preuve d'un réalisme étonnant. Le talent de John Singleton devient indéniable, et c'est avec assurance que j'affirme que c'est sans doute le meilleur film qu'il ait réalisé. Enfin, dans une société où les embuches n'épargnent personne, il est capital de courir du mieux que nous le pouvons. En effet, il faudra, et ceci jusqu'à nouvel ordre, toujours « courir plus vite ».



LE NOUVEAU FILM DE JOHN SINGLETON PRÉSENTE UNE DURE REALITE

Frantz Fanon

Coup d'œil sur sa vie et son œuvre !

PAR CORINNE BOSSÉ

« Il communiquait ce feu; près de lui, la vie semblait une aventure tragique, souvent horrible, mais d'un prix infini. » (Simone de Beauvoir)

Qu'est-ce que l'Algérie et la Martinique ont en commun ?

Un homme : Frantz Fanon.

Né à Fort-de-France, cet intellectuel engagé et martiniquais aurait eu 70 ans cette année. Psychiatre et idéologue de la révolution algérienne, il grandit dans une Martinique basée sur une stratification sociale datant de la colonisation.

Si aujourd'hui il existe encore une certaine tension entre les différentes classes sociale en Martinique, à l'époque de Frantz Fanon cette dissension était beaucoup plus marquée. D'une part, il y avait la bourgeoisie, comprenant les représentants administratifs, la descendance européenne des colons et les hommes antillais qui avaient réussi matériellement - environ 20% de la population totale. D'autre part, il y avait la classe ouvrière, composée de la descendance directe des esclaves africaines, formant la majorité.

Les parents de Fanon, qui auront huit enfants, font partie de la nouvelle bourgeoisie. Sa mère possède un commerce et son père est fonctionnaire aux Douanes. L'adhérence implicite des parents aux valeurs de la grande bourgeoisie européenne marque la jeunesse de leur fils.

Fanon reçoit une éducation qui est grandement imprégnée des politiques d'assimilation du système français. Sa formation académique et familiale se caractérise par l'identification à la culture et au mode de vie français et par le rejet de ses origines africaines. Ainsi, le jeune martiniquais vit dans un univers fort éloigné de la réalité raciale et économique du restant de la population.

Cependant, diverses expériences influencent et développent la conscience sociale et politique de Fanon. Durant la deuxième guerre mondiale, son service dans les forces françaises en Afrique du Nord et en France lui fait prendre conscience du racisme qui sévit autour de lui et contre lui. Son retour dans la France d'après-guerre lui fait perdre ses dernières illusions et provoque la naissance de ses nouvelles idéologies politiques.

Pendant ses quatre années d'études de médecine à Lyon, Fanon participe à plusieurs activités. Il fait partie d'un groupe d'intellectuels noirs associés au journal *Présence Africaine* . On retrouve entre autres dans ce groupe Alioune Diop, Senghor et Aimé Césaire.

À Paris, il se joint au cercle existentialiste formé autour du journal *Les Temps modernes* , où gravitent Sartre, Merleau-Ponty et Camus. Ces deux groupes ainsi que les écrits d'Hegel et de Marx influencent son orientation philosophique et politique. Le tout se concrétise avec la publication en 1952 de *Peau noire, masques blancs*, psychanalyse dénonciatrice.du colonialisme.

En 1953, il est nommé médecin-chef de l'hôpital psychiatrique de Blida, en Algérie. Face aux conditions socio-économiques misérables des ouvriers algériens, Fanon milite activement pour l'indépendance de l'Algérie.

Trois ans plus tard, il donne sa démission et rejoint le Front de Libération Nationale d'Algérie(FLN). En 1957, Fanon rejoint le quartier général du FLN à Tunis et collabore au journal du parti, *el Moudjahid*.. Parallèlement, il travaille comme psychiatre-chef à l'hôpital de Manouba et enseigne à l'Université de Tunis.

Deux ans plus tard, parait *Sociologie d'une révolution; l'An V de la révolution algérienne*. Durant les dernières années de sa vie, il visite le Ghana, le Mali et d'autres pays africains en tant que représentant du FLN.

Atteint de leucémie, Fanon va se faire soigner aux États-Unis. Il s'éteint en 1961, alors que paraît son oeuvre la plus influente *Les Damnés de la terre* , véritable cri de révolte qui trouvera écho dans le mouvement de libération des Afro-Américains.

Aimé Césaire

La conscience des Antilles

PAR KISH GUÉ

Aimé Césaire est un pilier incontestable de la littérature noire. Il est né en 1913 en Martinique. En grandissant, il se rend rapidement compte des injustices raciales et sociales qui accablent les Antillais. Ceci prépare en lui une prise de conscience humanitaire.

Il fait de brillantes études à l'École normale supérieure de Paris. Dans la capitale française, il fait la rencontre de Léopold Sedar Senghor, figure importante de la littérature africaine. Césaire se lie d'amitié avec ce dernier. C'est pour lui la découverte de l'Afrique. Il a d'ailleurs dit : « Quand j'ai connu Senghor, je me suis dit africain. » Bien qu'Antillais, il voit en l'Afrique ses véritables origines. Il comprend que le peuple noir n'a pas qu'un passé laid et douloureux mais qu'il possède également d'innombrables richesses.

Au début des années 30 à Paris, les Noirs sont divisés. C'est alors que Césaire fonde, en collaboration avec Senghor et Damas, un journal qui se nomme *L'Étudiant noir*. Son but est d'unir entre autres les Antillais et les Africains, pour l'exaltation de leurs richesses culturelles et pour leur lutte commune contre l'héritage colonial Cette manière de penser se concrétise par le mouvement de la Négritude, dont Césaire devient un membre important.

L'oeuvre de Césaire rejoint plusieurs genres. Mais avant tout, il est poète. De 1938 à 1939, il compose *Cahier d'un retour au pays natal*, long poème qui englobe son expérience personnelle et celle de sa race.

L'auteur retourne à la Martinique en 1939. Il fonde alors la revue *Tropique* avec sa femme. Le surréalisme est alors privilégié. L'écriture automatique permet à Césaire de découvrir sa personnalité intérieure à l'état pur. Lilyan Kesteloot écrit à ce sujet dans *Aimé Césaire*: : « Dans cette mesure même, le Noir antillais, séparé de lui-même y voit une chance de récupérer sa personnalité authentique ». Dans cette même voie, il compose les recueils *Soleil Cou coupé* en 1948 et *Corps perdu* en 1949.

Césaire se mêle également à la politique. Il devient député communiste de Fort-de-France mais rompt avec le parti en 1956. Dans la littérature, son engagement politique se fait surtout sentir par le pamphlet *Discours sur le colonialisme*.

Césaire compose aussi des tragédies. Il écrit *La tragédie du roi Christophe* en 1963 et *Une saison au Congo* en 1966. Ces deux pièces de théâtre abordent le problème de la condition des peuples colonisés. Il présente les efforts de certains et la passivité de la grande majorité envers l'amélioration des conditions sociales.

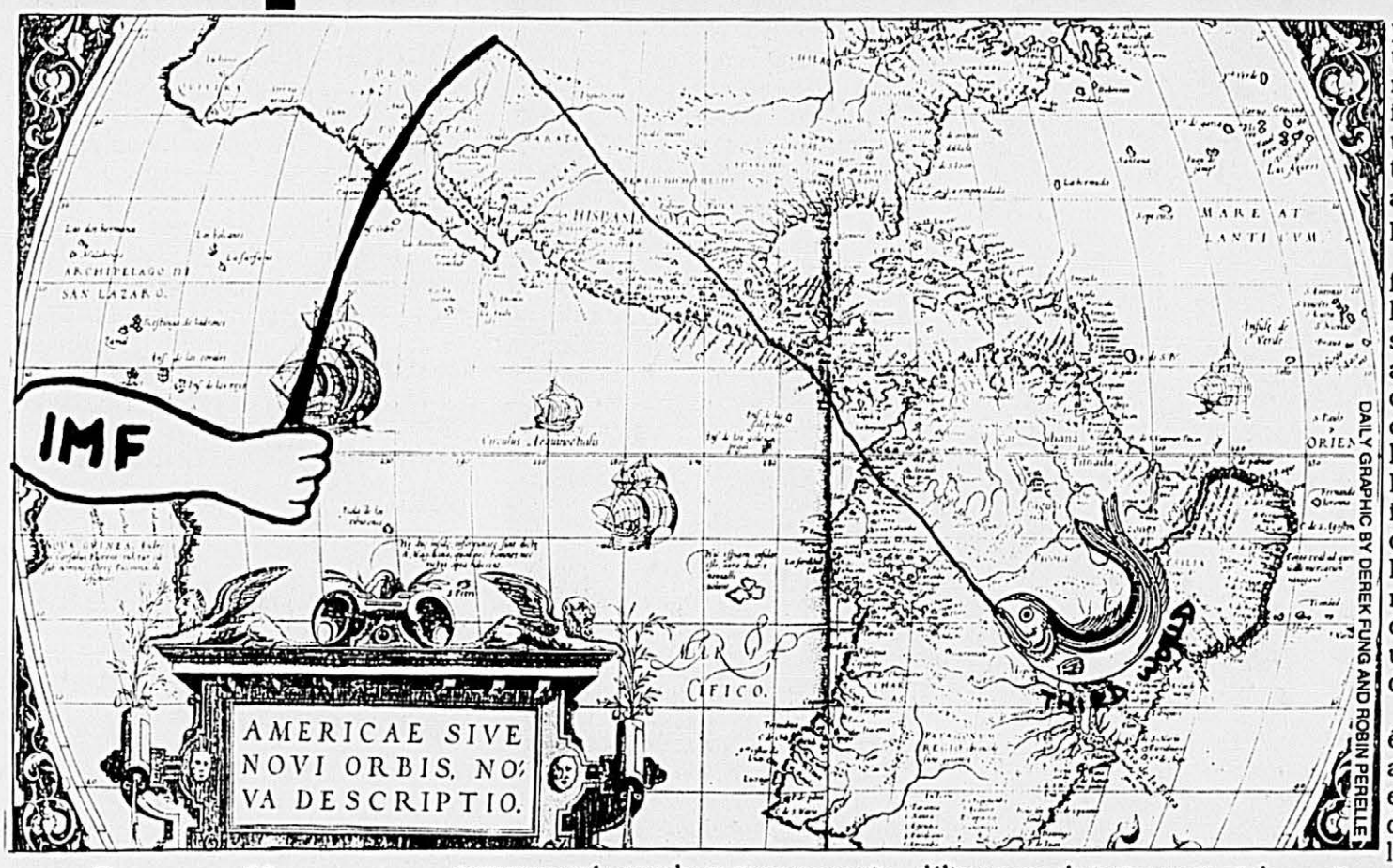


AIMÉ CÉSAIRE

Les oeuvres mentionnées ne constituent qu'un bref aperçu de l'oeuvre de Césaire. Tout au long de sa carrière littéraire, il tentera de faire connaître au peuple noir les conditions de vie qu'il mérite. et que ses ancêtres ont jadis connu. En effet, avant l'oppression, et l'amertume des Noirs, il y eut la liberté et la richesse . La prospérité de l'Afrique se caractérisait entre autres par « les Amazones du Dahomey, les trente mille chameaux du roi de Ghâna et les villes de Djené et de Ouadagoudou et les docteurs de Tombouctou. »

Voilà ce qui a inspiré la grandiose écriture de Césaire qui, selon André Breton, n'est : « rien moins que le plus grand monument lyrique de ce temps. »

Lorsque la charité ne suffit plus...



PAR PASCALE MATHIEU

Famine, promiscuité et pauvreté sont souvent les conséquences impitoyables de l'endettement des pays du tiers-monde. Face à cette réalité, une solution bien simple se présente: abolir ces dettes qui enfoncent de plus en plus les pays sous-développés dans le gouffre de la misère.

Cette accumulation de dettes provient principalement du fait que les entreprises étrangères ont obligé les pays sous-développés à importer à gros prix puis à vendre à prix dérisoire leurs produits finis. L'endettement ne présente évidemment que des désavantages pour les habitants des pays concernés, pour leurs gouvernements et pour les pays créanciers eux-mêmes.

Effectivement, l'habitant du tiers-monde est le premier à subir les contrecoups de cet endettement car l'argent qui sert à rembourser la dette sort directement de sa poche. Les plus pauvres, ceux qui gagnent 5$ par semaine, doivent se priver de l'essentiel pour acquitter leur partie de dette nationale. Il va sans dire qu'une telle situation engendre rapidement une augmentation du taux de pauvreté et un élargissement considérable de l'écart entre riches et pauvres. Conséquemment, une dégénérescence du climat social se traduisant par un niveau élevé de délinquance, de toxicomanie et de prostitution s'en suit.

Les gouvernements des pays emprunteurs sont tout aussi victimes de ce système d'emprunt. En effet, dans le but d'acquitter leurs dettes, ils doivent couper de façon draconnienne dans les secteurs de base de la société (hôpitaux,écoles,services sociaux, etc.). Mais malgrès ces sacrifices, les gouvernements ne peuvent toujours pas arriver aux termes de leurs paiements. Alors, ils n'ont d'autre choix que d'emprunter encore et s'endetter davantage. Mais c'est justement là que résident leurs problèmes : lorsqu'ils ne peuvent arriver aux échéances prévues, un nouveau prêt leur est concédé, celui-ci ne servant finalement qu'à rembourser les intérêts des prêts antérieurs. Bien entendu, une fois les délais terminés, ils n'ont toujours pas de quoi payer. Ils tombent ainsi dans un cercle vicieux duquel ils ne pourront sortir tant que la dette subsistera.

L'investissement annuel de sommes faramineuses dans le remboursement de la dette empêche évidemment ces pays de se développer. Prenons un exemple concret, au Mexique, de 1980 à 1986 le pouvoir d'achat des habitants a diminué de 50%. À cette même époque, le chômage a doublé et l'inflation a atteint le cap des 100 p.cent. En 1988, le gouvernement mexicain a dû investir plus de 56% des revenus annuels du pays au remboursement de la dette. Est-il alors logique que ce pays ait à rembourser chaque année 12 milliards dollars lorsqu'il enregistre annuellement un déficit budgétaire de 4 milliards de dollars?

Enfin, à plus ou moins longue échéance,les pays créanciers eux-mêmes auront droit à leur part de gâteau empoisonné. En effet, on assistera à la déstabilisation intérieure des pays du nord: les Etats-Unis et le Canada se verront envahir par un nombre exhorbitant d'immigrants sans travail ni instruction venus simplement chercher vers le nord un avenir meilleur. Mais pourront-ils s'intégrer dans des pays où le racisme grandit proportionnellement à l'immigration ?

En somme, l'abolition des dettes des pays du tiers-monde n'est plus une option mais une nécessité. En fait,les conséquences d'un statu quo risquent d'être désastreuses tant pour les créanciers que les débiteurs. Il est donc impératif d'abolir les dettes des plus démunis ou tout au moins, d'arrêter de développer le sous-développement !

La peinture ha

Des peintu



ET LA LUMIERE FUT..... 1985

PAR VANESSA PROSPER

A l'occasion de la célébration du mois de l'histoire du peuple de race noir, il me fait plaisir de partager avec vous la richesse de l'art négroide, plus particulierement de l'art Haitien. Riche d'une histoire qui demeure encore très active, la peinture haitienne atteint parfois les plus haut sommet de l'art international. Les peintures de Lyonel Laurenceau en sont un exemple parfait. En effet, Laurenceau a gagné le premier prix à la foire internationale de New York en 1966 et également en 1975 au salon d'art international de Colombie.

Laurenceau a eu une formation de base traditionnelle en Haiti. En 1967, il établit son studio au Québec où il continue à vivre. Son integration à la culture québécoise a servi à la fusion de deux cultures menant à l'originalité de sa peinture. Laurenceau croit aux lois naturelles qui nous régissent et aux valeurs qui en découlent.

A travers sa peinture, Laurenceau veut véhiculer une forme de remerciement à la vie qui lui a été donnée. Selon lui, la peinture reste son moyen d'expression dévoilant son intimité intérieure de la réalité. Sam Aberg, poète, historien et critique d'art, décrit l'art de Laurenceau comme étant un monde de couleurs où s'infiltrent symboles et réalité, tendresse et beauté

ïtienne

res de Laurenceau



MUTATION 1978

avec une exaltation d'un expressionnisme enivrant.

L'ensemble de l'art de Laurenceau est nourri simultanément de symboles et de métaphores chargés de significations cloîtrées dans le cycle de la vie et dans son origine haitienne. On retrouve dans les peintures de Laurenceau , une luminosité qui éblouit, accroche et envoûte et qui a pour but d'appronfondir la psychologie de ses personnages.

Les toiles de Laurenceau sont d'un réalisme émouvant, vous pourrez d'ailleurs le constater en jettant un coup d'oeil sur les quelques toiles qui entourent cet article. Prenez , par exemple, la toile intitulée "Et la lumière fut....", selon moi, elle représente l'espoir, l'opportunité d'accéder à une meilleure qualité de vie. Cette main durcie par la misère pourrait symboliser les gens pauvres qui vivent en Haiti et qui espèrent et prient pour de meilleures conditions de vie.

La lumière qui jaillit du ciel pourrait indiquer qu'une chance d'atteindre le bonheur sera donnée au peuple Haitien. Par exemple,la toile titrée "un instant de paix", émane de son admirateur une certaine émotion, comme une sorte de calme, de paix intérieure La colombe symbolise la paix, la sphère qui englobe ces petits enfants de toutes les races symbolise la paix sur terre entre toutes les nations.

Dans la plupart des peintures de Laurenceau, on retrouve des colombes, symbole d'espoir, de paix et de bonheur. C'est comme s'il voulait rappeler à son peuple de persévérer, de ne pas perdre espoir car un jour, leurs misères aboutiront et ils auront une chance au bonheur et à la démocratie.

Somme toute, Laurenceau est un grand peintre qui nous entraîne à nous évader dans un univers d'enfants, débordant d'emotions et de luminosité, et dans des expressions de visages rayonnants d'amour et de spiritualité.

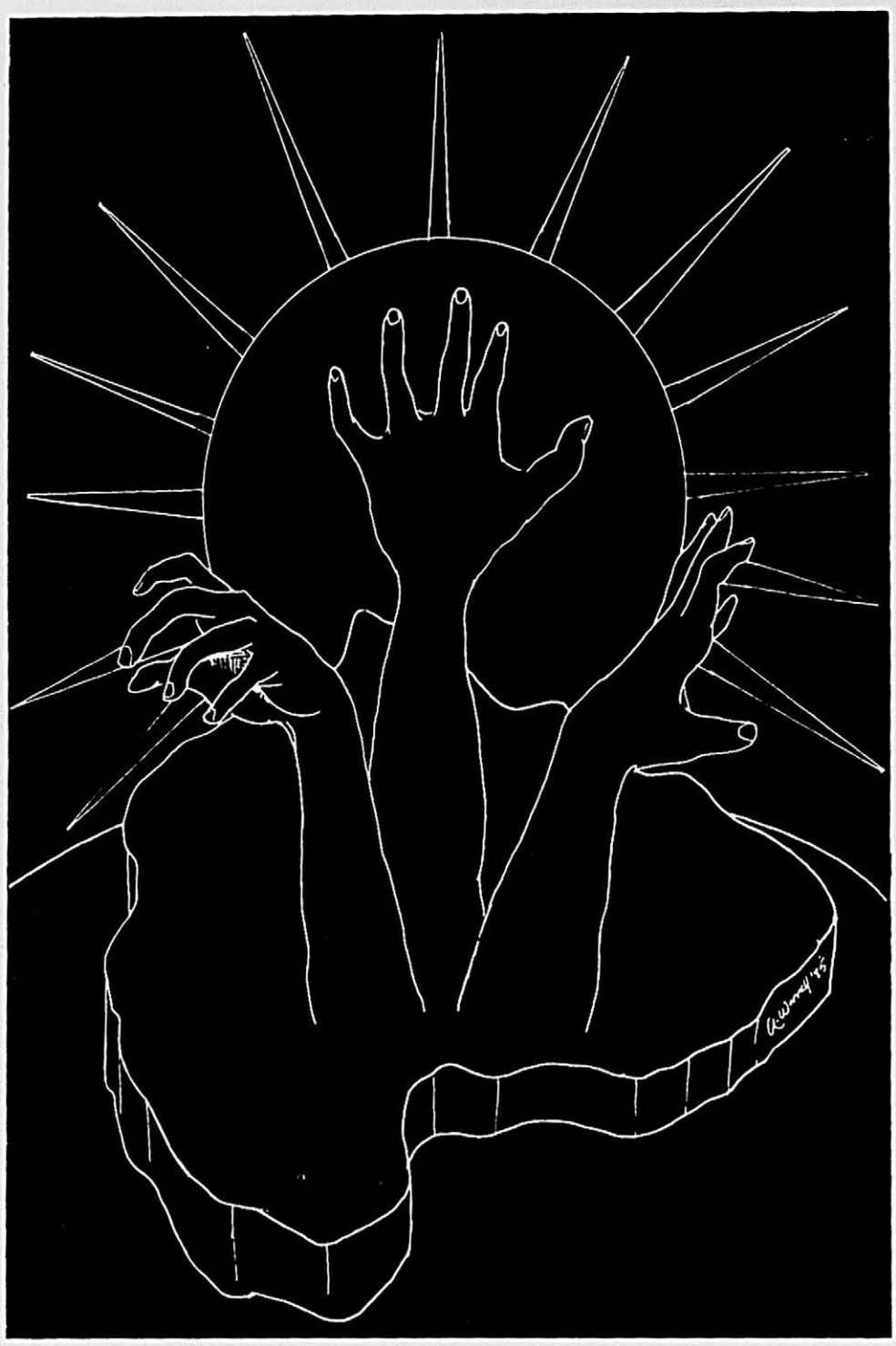


LA FLAMME ETERNELLE 1986

Réflexion sur l'identité noire francophone au Québec

PAR CORINNE BOSSÉ ET PASCALE MATHIEU

Dans le cadre de ce numéro spécial, nous avons rencontré quatre jeunes haïtien-nes afin de discuter des différents aspects de leur vie au Québec. La discussion s'est dirigé vers une réflexion sur la situation des personnes noires francophones dans le contexte socio-politique actuel. Nous vous présentons dans l'ordre et dans le désordre les propos recueillis lors de cette entrevue informelle.



McGill Daily : Quelle est, selon vous, votre place au Québec ?

VANESSA : « Je ne me sens pas entièrement québécoise malgré le fait que je sois née au Québec, car les Québécois eux-mêmes ne me considèrent pas comme Québécoise. Je dirais que je suis à 75 p. cent haïtienne et à 25 p. cent québécoise, car comparée à certaines autres cultures (indienne, africaine, etc.) la culture québécoise ne m'attire pas particulièrement. En conséquence, les valeurs de ma famille ont toujours eu raison de celles de mes amis québécois. En fait, tu peux avoir des amis québécois mais ta culture reste haïtienne. »

DONALDA : « J'ai remarqué que lorsque je suis à l'extérieur du Québec et du Canada et qu'on me demande ma nationalité, je réponds que je suis montréalaise et canadienne, les gens sont satisfaits. Tandis que lorsque je suis au Québec et qu'on me demande mon origine, même si les Québécois savent que je suis née ici, je dois préciser mon origine haïtienne. Je le fais parce que je ne semble pas remplir les critères de la Québécoise *pure laine* : je suis noire, je n'ai pas le même accent, etc. »

DOMINIQUE : « J'ai vécu vingt ans de ma vie à Drummondville, une localité complètement québécoise, avec seulement deux familles haïtiennes. Je ne me sens pas québécoise pour autant. Cependant, je n'ai aucun problème à m'intégrer à la société québécoise. C'est-à-dire que je n'ai aucune difficulté à travailler, étudier et à vivre avec eux. »

KISH : « C'est certain que je sens une distinction entre moi, haïtien noir, et moi, québécois noir. Je ne peux pas dire que je n'ai aucunement subi l'influence québécoise puisque je suis né ici. J'ai des amis québécois, j'ai adopté certaines expressions d'ici, donc en ce sens-là je suis proche de la culture québécoise. Cependant, de par mes intérêts, mes moeurs et ma façon de penser, je suis différent des Québécois. »

Comment définissez-vous votre identité au Québec ?

Dominique : « Pour moi, mon identité change dépendamment du lieu dans lequel je me trouve. Quand je suis au Québec, je suis noire. Quand je suis en Haïti, je suis québécoise. Quand je suis à Miami, je suis canadienne. On dirait que ce n'est pas moi qui me définis mais c'est plutôt les gens qui me définissent. S'il faut vraiment que je me définisse, je dirais que je suis québécoise d'origine haïtienne. En fait, c'est une culture mixte qui s'applique à plusieurs d'entre nous. »

VANESSA : « C'est très difficile de me définir parce que j'ai reçu une éducation haïtienne dans un contexte québécois. Cependant, quand je vais en Haïti, on ne me perçoit pas comme étant totalement haïtienne et au Québec, le terme *québécois* fait plutôt référence à *blanc francophone* Il existe donc une certaine ambiguité dans l'identité haïtienne au Québec. »

KISH : « Définir l'identité haïtienne est une tâche compliquée parce que tous les haïtiens ne sont pas pareils. Ce serait une généralisation que de poser une étiquette sur l'haïtien typique. En tant qu'individualité, être haïtien pour moi, c'est être différent des autres nationalités. Il serait plus facile de définir l'Haïtien en Haïti car il existe un *pattern* dans les comportements et les personnalités que l'on ne retrouve pas au Québec. »

DONALDA : « C'est difficile de définir l'identité haïtienne à Montréal car il n'y a pas de référence précise. Le modèle reçu par les noirs est plutôt afro-américain. C'est pourquoi on dit souvent : le jeune haïtien reçoit une éducation haïtienne, mange haïtien, vit au Québec mais il parle et s'habille comme un noir qui vit à Boston. »

Existe-il une différence entre l'attitude, le mode de vie et l'intégration des noir-es francophones et des noir-es anglophones au Québec ?

DONALDA : « Je pense qu'un noir anglophone aurait plus de facilité à s'intégrer au Québec parce qu'il peut s'identifier à la com-munauté anglophone québécoise, plus habituée aux différences culturelles. Tandis qu'un noir francophone est obligé de se mêler aux québécois [francophones] auxquels il ne s'identifie pas nécessairement. »

VANESSA : « Au contraire, je crois qu'il est plus difficile pour un noir anglophone de s'intégrer à la culture québécoise à cause de la langue. Il existe déjà certaines tensions entre les québécois francophones et anglophones. Alors, imaginez les relations entre québécois francophones et noirs anglophones. »

KISH : « La grande différence c'est que les noirs francophones sont majoritairement haïtiens tandis que les anglophones noirs sont trinidadiens, jamaïcains ou bahaméens. Ça crée déjà une différence dans l'attitude des deux groupes. Les Haïtiens ont une manière d'être et les noirs anglophones ont plusieurs manières d'être en raison de leur grande diversité culturelle. »

VANESSA : « On n'est pas assez proche des noirs anglophones pour percevoir la différence d'intégration de ces deux groupes. »

KISH : « En ce qui concerne l'intégration au niveau professionnel de ces deux communautés, la langue n'est pas aussi importante comme facteur que la couleur de la peau. Ainsi, les noirs francophones et anglophones rencontrent les mêmes difficultés au niveau du marché de l'emploi indépendamment du fait que l'Haïtien maîtrise le français. »

Sentez-vous que la langue française est un aspect important de votre vie ? Sentez-vous la nécessité de la défendre au même titre que les Québécois ?

KISH : « Je trouve que le français est une belle langue. J'aime la parler, j'aime l'écrire. Quant à la défendre, je n'en suis pas sûr. Cependant, je tiens à ce que mes enfants la parlent, non seulement parce ce qu'elle fait partie de la culture haïtienne mais aussi parce qu'elle permettra d'élargir leurs moyens de communication. »

DONALDA : « J'ai été initiée à quelques langues et je trouve que le français est une des plus belles. Pour moi, défendre la langue française, c'est la parler et l'écrire correctement. »

Vous sentez-vous à 100 p.cent heureux au Québec ou manque-t-il quelque chose à votre bonheur ?

KISH : « En effet, il me manque le soleil, la chaleur et la plage (rire). Sérieusement, c'est certain qu'on se sentira toujours différent car on se fera constamment rappeler qu'on est différent de par notre couleur et nos coutumes. Il n'en demeure pas moins que le Canada est un bon pays. »

VANESSA : « Moi, je n'ai pas de plainte quant à ma situation générale au Québec. Les conditions sociales y sont favorables. De plus, je me suis fait beaucoup d'amis auxquels je tiens beaucoup. »

DONALDA : « J'ai visité quelques villes et la meilleure ville c'est Montréal ! En général, on y est très bien accepté. Les États-Unis c'est touristique, divertissant et excitant, mais je n'aimerais pas y vivre à cause des conditions socio-économiques actuelles [criminalité, violence et racisme plus marqués]. »

DOMINIQUE : « J'aime bien le Québec. Aussi, lorsqu'on parle de barrières je m'interroge sur leur nature. Jusqu'à présent, je n'ai pas eu de problème de racisme. Je suis à l'école, je vais sûrement me trouver un emploi et je peux continuer mes études aussi longtemps que je le veux. En fait, je suis à 95 p.cent heureuse ! »!

Toussaint Louverture

ou lorsque l'homme transcende son destin

PAR PASCALE MATHIEU

« Cet homme est une nation ». Cette affirmation de Lamartine au sujet de Toussaint Louverture constitue un hommage extraordinaire pour ce personnage quasi légendaire. En effet, le destin de Toussaint a marqué aussi bien le devenir des nègres esclaves de St-Domingue que celui de l'ensemble des hommes noirs ou blancs, hantés par le goût de la liberté.



Un être libre

Encore esclave à 50 ans, laminé par la violence du système esclavagiste de St-Domingue, méprisé et traité de « magot coiffé de linge » pour sa laideur, Toussaint a refusé de se servir de l'alibi de sa condition pour baisser l'échine, renoncer à la lutte et mourir esclave. Il n'avait pas une âme d'esclave et rejetait la définition de sous-humain que les Français de St-Domingue allouaient aux nègres. Il sut observer, analyser, comprendre et apprendre. Il devint vétérinaire en soignant les animaux de ses propriétaires, maquignon en vendant leurs chevaux et cavalier hors-pair.

Toussaint, né en 1743 sur l'habitation Bréda, força par ses prouesses guerrières, son intelligence peu commune et son sens inouï de la stratégie ses maîtres à transformer eux-mêmes son nom d'esclave en celui lumineux de Louverture. Ainsi du jour au lendemain, Toussaint Bréda, esclave soumis, devint Toussaint Louverture, créateur de l'histoire de tout un peuple déraciné, déshumanisé et transformé en bête de somme. Dorénavant, il représentait une personnalité avec laquelle il fallait négocier.

Voix des « sans-voix »

Porte-étendard des esclaves de St-Domingue, il fut aussi leur porte-parole, la voix des « sans-voix ». Il apprit d'abord les rudiments de la guerre avec les Espagnols et les Anglais pour ensuite se mesurer aux Français. Reconnu pour son agilité militaire, il fut rapidement promu au grade de commandant en chef d'une armée bien organisée et disciplinée.

En peu de temps, Toussaint devint l'homme incontournable. Il fut à la fois symbole de la liberté noire, rassembleur d'hommes, chef militaire incomparable, diplomate étonnant et porteur d'une vision survivant à l'histoire.

Il proposa à la France métropolitaine une alliance comprenant l'autonomie de St-Domingue jointe à la promesse d'un attachement fidèle à la métropole. Devant l'audace de sa proposition, la métropole française se sentit menacée et lui reprocha aussitôt sa mégalomanie, son arrogance et son manque de reconnaissance. Dès lors, il fut primordial de se débarrasser au plus vite de ce visionnaire qui s'avérait un danger mortel pour l'ensemble du système esclavagiste, encore en pleine expansion. Pour ce faire, les Français eurent recours à la ruse : ils prirent Toussaint par traîtrise, l'arrêtèrent et l'embarquèrent pour la France. Avant de quitter le sol natal, il eut, conformément aux historiens, à prononcer ces paroles célèbres:

« En me renversant, vous ne faites qu'abattre à St-Domingue le tronc de l'arbre de la liberté mais il repoussera par ses racines car elles sont nombreuses, vivaces et profondes. »

Paroles prémonitoires, pour ne pas dire prophétiques. En effet, moins de deux ans plus tard, ses anciens lieutenants avec Dessalines à leur tête se soulevèrent pour bouter les Français hors de St-Domingue. Déporté en France, emprisonné au fort de Joux dans le Jura français et mort en 1803, Toussaint n'a pas pu contempler son peuple en liberté définitive. Mais son travail de précurseur a su créer et susciter ce goût profond pour la liberté et ce refus péremptoire de l'esclavage. À ce titre et à bien d'autres, tel l'intérêt de grands penseurs et écrivains du monde pour l'oeuvre et la vie de Toussaint, nous pouvons redire en accord avec Lamartine : «Cet homme est une nation ».

Des illusions...

La culture antillaise

PAR D. DESROCHES

Qu'est ce que la culture antillaise contemporaire? La question s'est souvent posée sans avoir jamais reçu, semble-t-il, de réponse satisfaisante

En effet, la culture antillaise est à la recherche d'une identité à la fois triomphale et tragique qui ne peut se traduire que par le biais d'incertitudes infinies.

Aux Antilles ne vivent pas seulement des hommes et des femmes de même race, mais des communautés unies par un passé récent de division et d'excessive violence. Les Antilles sont donc nées d'une illusion et d'une destruction. Destruction des langues, des rites et des moeurs des peuples africains basculés par la traite d'un monde à l'autre.

Alors, comment peut-on dans de telles conditions raconter d'une seule voix l'évolution qui a abouti à une société "antillaise" ou "créole" contemporaine? Peut-être, par les révoltes, l'assimilation,



le métissage, le suicide, l'exil et le retour. Ou plutôt, par la profondeur des questions posées sur les sociétés créoles, en construction, en devenir, en interrogation.

"Négritude dépassée, antillanité à peine conquise, parée de créolité puis de créolisation chaque identification successive se voit obliger de relire le passé et le présent pour qu'advienne une parole antillaise faite de voix collectives et individuelles, de désespoir et de rébellion," dit Mireille Rosello.



A feminist reading list

for Black History Month

Listing compiled by Melanie Newton



Their Eyes Were Watching God
BY ZORA NEALE-HURSTON

Written in the 1920's this classic novel tells the story of Janie, a beautiful woman of mixed parentage who refuses to sacrifice her sense of self in her search for love. A good dose of reality for those who believe the women's movement began in the 60's. Available in the McGill Bookstore.

Annie John BY JAMAICA KINCAID

A funny story about a little girl's coming of age in colonial Antigua, from her teenage disputes with her mother to her realization that she has to leave the island to continue her education. Available in the BSN library.

I Know Why the Caged Bird Sings
BY MAYA ANGELOU

The first in her acclaimed four-part autobiographical series which continues with *Gather Together in my Name, Singin' and Swingin' and Gettin' Merry Like Xmas, The Heart of a Woman.* Available in the BSN library.

Temple of my Familiar BY ALICE WALKER

Slightly less well known than her most famous work *The Color Purple, The Temple of My Familiar* is a powerful novel that presents a completely new vision of history and the recording of history. You can find quite a few Alice Walker novels in McLennan Library including her controversial *Possessing the Secret of Joy*

The Joys of Motherhood BY BUCHI EMECHETA

Through the story Nnu Ego this book paints a picture of womanhood and family life in colonial Nigeria. Available in the BSN library.

Sisters of the Yam BY BELL HOOKS

bell hooks' answer to the North American self-help book craze this is a black woman's survival guide to life in a discriminatory society. Available in McLennan Library.

Her Head a Village BY MAKEDA SILVERA

A collection of short stories informed by Silvera's experience as a Afro-Caribbean lesbian living in Canada. She is also the author of *Silenced* a collection of narratives from Caribbean women who emigrated to Canada to be domestic workers. Her *Piece of My Heart* and *Remembering G and Other Stories* are also very good. Books by Makeda Silvera are available in McLennan Library.

No Burden To Carry : Narratives of Black Working Class Women in Ontario, 1920's-50's BY DIONNE BRAND

Caribbean Women and Resistance to Slavery
BY HILARY BECKLES

The forgotten side of the slave revolts that have shaped Caribbean history. A valuable historical document. Available in McLennan Library.

Showing Our Colours: Afro-German Women Speak Out
BY MAY OPITZ, KATHARINA OGUNTOYE, DAGMAR SCHULTZ

A narrative history of black women in Germany, with seldom discussed facts about the sterilization and imprisonment of black Germans during the Third Reich. Available in the BSN and McLennan libraries.

Sister Outsider BY AUDRE LORDE

Three years after her death from cancer, black lesbian feminist Audre Lorde is finally beginning to be recognised as a serious and potentially influential political philosopher. She is also the author of *A Burst of Light* and *Zami: A New Spelling of My Name.* Available in McLennan Library.

Ties of Blood BY GILLIAN SLOVO

A sop to those who want history in an easily digestible form. No, really, this is a good book. The story of two South African families, one of white Jewish immigrants and one black, and their struggle against the apartheid system. Much of the story is told from the perspective of the very real and sympathetic female characters.

Keep on Singing: A Ballad of Marian Anderson
BY MYRA COLIN LIVINGSTONE

"Some of us remember/ and we hear her yet/ the first black woman/ Invited to the Met." A children's book about renowned black opera singer Marian Anderson. Available at the McGill Bookstore.

The Women of Brewster Place
BY GLORIA NAYLOR

In an inner-city black American neighbourhood, seven women live and struggle in a neighbourhood where the main alley way ends, symbolically, in a high brick wall.

No Disrespect BY SISTER SOULJAH

It costs an arm and a leg, but Sister Souljah's eloquent social commentary about being black, poor and female in America is probably well worth reading. Available at the McGill Bookstore.

Deals With the Devil and Other Reasons to Riot BY PEARL CLEAGE

I heard this woman speak on a talk show once and she was amazing. $15 at the McGill Bookstore.

For more information call the Black Student Network at 398-6815. The BSN is curently conducting a Black History Month read-a-thon and has a more extensive list of books by black authors. You can also go to Ethnic Origins Bookstore, 2725 Notre Dame West, Montréal, Quebec H3J 1N9. (tel: 938-1188, fax: 938-1229).

First steps towards better relations

Overcoming discrimination in the Montréal police force

BY AGATA DE SANTIS

Relations between the Montréal Urban Community police and the black community have been anything but good. The killings of Anthony Griffin, Trevor Kelly, Marcellus François and Leslie Presley, and Donovan Fletcher by police officers in the past few years have sparked accusations of racism and intolerance on the part of the police force.

Gaby Luonga Kombé, president of the anti-racism group SOS Racisme, comments that, "Right now many minority groups in Montréal are not represented in the police force. That is not right."

He adds that there are about 4, 500 police officers in Montréal and less than 1 per cent of them are visible minorities. Attempts on the part of the MUC police to raise the number of visible minorities in the force has not lived up to expectations. The objective for the year 2, 000 is to have 500 police officers from visible minority groups on the force.

Kombé believes that if the force does not make the necessary changes this objective will never be reached.

"There are about 125, 000 blacks in Montréal. Only four black police officers are servicing this community. This is wrong," he says.

SOS Racisme is asking the MUC police to allow permanent residents of Canada to apply to the police force. Right now candidates must be Canadian citizens. Recently arrived immigrants to Québec have to wait some years before receiving their citizenship. Therefore minority groups which only have a very recent history of immigration to Québec have no chance of entering the force.

Steve Edwards, from the Côte-des-Neiges Concerned Citizens' Movement, believes that the Canadian citizenship condition should be kept because police officers should belong to the society they serve. His group believes that the solution is to install an independent body to deal with the tensions between police officers and members of the community.

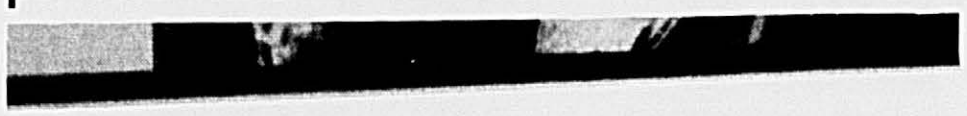
"When a member of the MUC police, the Sûreté du Québec or the RCMP is charged with a criminal offense the police should not be the ones investigating the case," says Edwards.

The Concerned Citizens' Movement is working with other community groups to organize a coalition with other Montréal community groups to push for the creation of this independent body. According to Edwards only a coalition of community groups can successfully push for this implementation.

"Now that we have a new government and a new Justice Minister there might be a better chance for this idea to be implemented," he says.

SOS Racisme's strategy is a little different. They are trying to revert the "systematic discrimination", as Kombé calls it, that presently exists in entrance tests for potential candidates. Kombé claims that the physical tests are biased in favor of men since women are expected to have the same physical force of men. He adds that the majority of candidates who fail that test are women (80 per cent of female candidates fail).

Less than one per cent of Montréal's police officers are visible minorities.



Although the MUC police recognizes the situation they have yet to agree to changes. MUC police chief Jacques Duchesneau does not accept "lowering these standards."

SOS Racisme has also asked that changes be made to the psychological and aptitude tests that potential recruits have to take. "Only people who have lived in Québec for most of their lives can correctly answer some of the questions on the test because the questions deal with cultural behaviors and attitudes. The test needs to be adapted to match the diversity of the Québec population," says Kombé.

He adds that the test has not been revised since 1986. Since then many new cultural communities have arrived in Québec.

SOS Racisme is working to better educate police officers about the different cultures in Québec so that they will become more tolerant. Right now they are looking to improve and expand this project.

"We want to teach them how to better serve the population they are supposed to serve," says Kombé.

Edwards also believes that the police officers should be trained to be more sensitive towards members of different cultures. He says that many police officers are not used to the multicultural setting of Montréal. According to Edwards this education in cultural sensitivity "should be implemented in the training of police recruits."

Edwards adds that right now there exists a lack of trust between the police and minorities. Both groups need to get to know each other better.

Unfortunately, a representative from the MUC police could not be reached for comment.

Comment

where do I and people like me fit in?

BY SAMANTHA BATEMAN

My father was adopted by a white couple because his biological mother was a white French Canadian who was pregnant with a black man's child. She gave up my father because at the time, only cheap women slept with black men —attitudes haven't changed all that much.

I am light enough to be able to pass as white and thus be given the same privileges as any white person, but dark enough to be exposed to the racism that Canadians deny is out there.

If being black is a state of mind, a common heritage and culture, then I really am only part black. Some people have told me I must choose- black or white. But I didn't grow up in a black area, I haven't experienced racism in the same violent form as some of my black friends, and I still lack an education in black history.

When the BSN brought Dr. John Henrick Clarke to McGill during Black History Month in February 1992, I was anxious to listen to his speech. I was moved by his words and angered by the racism of which he spoke. During question period, I asked him to qualify his statement on the bastardization of Africa by the Europeans. Being from a background of mixed parentage myself, I wonedered what he meant exactly when he talked abut the bastard children who were born from the relations between the black woman and the white colonizer.

What he said to me then has remained with me ever since. Dr. Clarke told me that it's like this, "when you take black ink and mix it with clear water, your solution is good for nothing: you can't use it as ink, and you can't use it as water." I felt betrayed and even more lost than I ever had been before.

Members of the BSN came up to me afterward to console me and urge me to join their group. I didn't go to the BSN office for the remainder of that academic year because I felt that if a speaker which the BSN brought felt this way, then surely the members did as well.

So where do I and people like me fit in? Certainly it isn't enough to be able to pass as white because I don't feel white, I am not white and my experience has not been white.

When I was a teenager I used to go dancing with one of my friends and now and then, Italian men would dance with us and inevitable ask if I was Italian. No? Greek? Spanish! Well than what, they always wanted to know, "what gives you that exotic look?" I used to say Canadian because I wasn't quite sure how to respond until my friend told me to say I was part black. I have never seen people run off a dance floor so quickly in my life.

And when my boss found out that I was part black and not Greek as he thought, he told me if he had known, he never would have hired me in the first place.

My grandmother prides herself on being enlightened because she can say things like, "I saw a beautiful black girl the other day, her nose was just perfect, not too big." She always seems to forget my mom once married a black man and she always gets angry whenever I try to tell her she's racist.

I think probably the most incredible comment I received recently was when a French guy I was dating told me that his friends informed him that "it's okay to screw a nigger, but you can never bring them home!" I suppose the only other comment that comes close is his telling me that he always wanted to sleep with a mulatto girl because black women are so exotic. Needless to say he's outof my life and I remember now why I normally stay away from white men.

Despite my setbacks with certain members of the black community, I have to say that undoubtedly they have been much more understanding of my experiences and much more willing to help me find my niche.

To many members of the black community, one drop of black blood means that you are black, and it's looked upon as a positive thing that you have decided to involve yourself in the black community. To many white or European-rooted groups, one drop of black blood means you've just dropped in status becuase blacks are supposed to be criminals, uneducated, lazy, or part of some other ignorant stereotype.

The worst part is that they don't think they're being racist when they say the things they say because they all have black friends, admire Wesley Snipes, and enjoy hip hop.



Just for laughs THE McGILL DAILY

CONGRATULATIONS!

Kerry Shaz

&

Ariella Abramy,

winners of tickets to see Carrot Top!

NEWMAN WEEK EVENTS

Tue., Feb. 7, 7:30 pm
Dr. Ron Begley, St. Michael's University, "Newman On Faith and Reason." Newman Centre

Thur., Feb. 9, 5:30 pm
Principal Bernard Shapiro, "The Research University: Does it Have a Future?" Leacock 132

Sat., Feb. 11, 8:00 pm
Valentine's Day Square Dance, Newman Centre

McGill University
Department of Pharmacology and Therapeutics

Pharmacology, the frontier:
From basic sciences to therapeutic ideas

2ND ANNUAL PHARMACOLOGY RESEARCH DAY

Thursday, February 9, 1995
8:50 am - 16:30 pm
Stephen Leacock Building, Room 232
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To introduce you to an exciting new world of drug research and development. There will be research talks, discussions, poster presentations and much more! Refreshments will be served

Departmental contact:
RSVP Pamalla Moore (398-3623)

Organization of African Unity at crossroads

32 years after its founding, OAU must re-evaluate its role

BY MEBRAT B. BEYENE

In the park across from the prestigious looking Economic Commission for Africa in Addis Ababa, one stands among a series of 41 trees, each planted by the Heads of State at the founding of the Organization of African Unity. At the base of each tree is a plaque with names such as Emperor Haile Selassie, President Julius Nyerere, Jomo Kenyatta, Leopold Senghor, Felix Houphouet-Boigny, Sekou Toure and others.

Forty one trees planted in 1963 symbolizing the unity of Africa is an awesome image.

For many people, the OAU has an emotional significance for the continent and its potential. Despite the crisis that Africa endures, the continued existence of the OAU is the fabled light at the end of the tunnel.

However, the very park that contains the 41 trees has been transformed into a parking lot. Several of the plaques are missing and there is a general neglect of its condition, as Addis Ababa and those frequenting the area seem to neglect the monument and its significance.

Still, the OAU has a history that Africa as a continent can be relatively proud of. Its creation during the continent's turbulent emergence from colonial rule, the onset of the Cold War, and the precursor to the "decade of development" (as coined by US President Kennedy), saw the need for unity in the face of imposing global power structures.

When the historic summit conference opened on May 22, 1963, only the Heads of State of Morocco and Togo did not attend. The following day, the Charter of the Organization of African Unity was signed.

Identified in the Charter were the general concerns facing Africa at the time. These concerns included the promotion of unity and solidarity, continental and international co-operation, defense of sovereignty, independence, and the eradication of all forms of colonialism.

In the 1960s and 70s the OAU was occupied mostly with threats to political sovereignty. Through the 1970s and 80s the direction changed to reflect the fear of Africa becoming a pawn in the Cold War.

Super-power interests in Africa during the Cold War were driven by ideological goals, socio-economic objectives, and geostrategic considerations. Both the Soviet Union and the United States sought a geostrategic advantage in Africa, by attempting to secure port facilities, obtaining base and landing rights and of course, acquiring new markets and ensuring the continued supply of raw materials.

Clinton's postion

In the July/August 1993 issue of *Africa Report*, U.S. Secretary of State Warren Christopher outlined the Clinton Administration's position on Africa by distinguishing between the US position towards Africa during the Cold War period and the present "development" period.

"During the long Cold War period," said Christopher, "policies toward Africa were often determined not by how they affected Africa, but by what advantage they brought Washington or Moscow."

Then, as if making a crucial discovery about Africa's ability to decide what is best for Africa, Christopher ended his address by remarking that "in the exercise of creative, often life-saving diplomacy, Africa's destiny will be shaped by Africans."

It is in the face of a continued assault of this nature that the OAU has been pressured to play a leading role in representing a unified African position. But many Africanists have lamented the organization's ability to respond to its members' demands.

First, the Charter's provision of "non-interference in the internal affairs of Member States", has been criticised as providing a technical cop-out. For example, when various delegates attempted to raise the issue of Eritrea's right to self-determination, Colonel Mengistu Haile Mariam of Ethiopia curtly reminded the Assembly that Eritrea was an internal affair.

Another structural problem is that despite the decision to maintain non-alignment in the face of Cold War politics, many African states maintained their trade, aid, cultural, and technical links with their former metropoles.

Closely linked with this is the ineffectiveness of sanctions imposed by African states. While the sanctions have strong potential, the incentives for failing to observe them are often greater, especially in the face of military or economic aid. Regardless of the many failed sanctions, one avenue of OAU-led protest was the consistent opposition to the racist apartheid regime in South Africa.

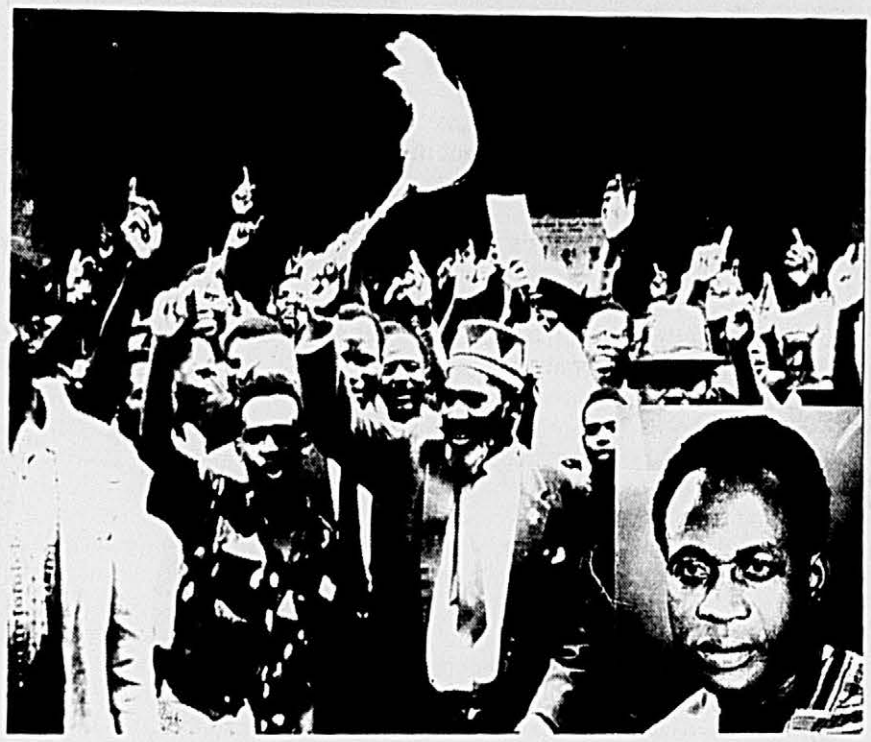
A further handicap of the OAU is that none of its decisions are enforceable in any way, as they can only be taken as suggestions. This limitation may be the largest obstacle to the organization's effectiveness, contributing to its reputation as a fluff organization where African leaders simply get together to praise each other, and never come to any binding decisions. Critics of the OAU often lament its lack of authority, noting that it does not "have supra-national enforcement powers such as those given to the UN Security Council". With no powers to back up its decisions, the world feels no pressure to address those issues that Africa or the OAU lists as crucial to its well-being.

With respect to the OAU's leadership, the practice of giving the chairmanship to the host Head of State has been criticised for robbing the organization of a permanence in executive leadership. It not only compromised the leadership of the organization but led to some disturbing contradictions within the charter when the host was also the head of a brutal regime; as was the case with both Idi Amin of Uganda and Col. Mengistu Haile Mariam of Ethiopia.

Perhaps one of the most contentious issues is that of the OAU's ability (or inability) to resolve internal conflicts, especially those arising from border disputes. The highly problematic OAU 1964 resolution to leave the colonially defined borders undisturbed has led to the constant eruption of old disputes in the form of border disputes and full-blown civil-wars.

Despite its shortcomings, the potential of the OAU must be realized. Africa and the rest of the Third World present a dark and dangerous source of revolution, but only if unified. So while its effectiveness has been questioned and its existence has at times seemed perilous, the idea of an Organization of African Unity is not debatable. In that light the Organization of African Unity is far from finished; in fact, it has only just begun.

As Emperor Haile Selassie said at the opening of the first 1963 OAU Conference Summit, "The union we seek can only come gradually as day-to-day progress which we achieve carries us slowly but inexorably along this course."



MAIN PHOTO: JOMO KENYATTA, WHO LED A DEMONSTATION FOR KEYAN INDEPEDENCE IN 1962. INSET : KWAME NKRUMAH BOTH KENYATTA AND NKRUMAH WERE FOUNDERS OF THE OAU.

McGill **Department of Psychology**

Healthy Women Aged 18 – 35 Years,

not using oral contraceptives, needed for a study of mood and cognition in the laboratory of Dr. Barbara B. Sherwin in the Department of Psychology. You must be a native English speaker, and available for testing in the morning. Paper and pencil tests of mood and various cognitive functions will be given at two different test sessions, approximately two to three weeks apart, each lasting for 1 and ½ hours. A small blood sample will be taken by a registered nurse. $20 will be provided as monetary compensation for your time.

Call Dr. Diane Kampen at 398-6145 for more information.

McGill

ATTENTION

Arts & Science Undergraduate Students

VERIFICATION PERIOD IS TAKING PLACE RIGHT NOW!

From FEBRUARY 6 to 10 you can pick up your verification form in the lobby of the ARTS BUILDING between 9:30 AM and 4:30 PM. Please take this opportunity to check your entire record and make any corrections. Only forms with changes or forms of U3 students "expecting to graduate" this year need to be returned to STUDENT AFFAIRS OFFICE, DAWSON HALL.

DON'T FORGET TO KEEP A COPY!

Reminder: MONDAY, FEBRUARY 20, 1995 is the deadline to withdraw from "B" Term Courses via MARS with NO REFUND.

This notice is placed by your Student Affairs Office.



Pledge
by Marcia James

On this day I pledge allegiance to myself
I will affirm myself to myself so that I will learn about me,
teach me to love me, and grow me so big and so strong that even I will say, "who is that woman in the mirror?"

On this day I accept me for me
from this day I will read about myself to myself—aloud,
and enjoy the company

I will never buy anything that says "skintone" or "flesh coloured, only to find that they meant "for white people only"

I won't buy anything pink, or a pastel anything that makes all people of colour look like dinner mints,
from the dollar store.

I will not buy X from people who don't read X
I will listen to my mother,
and lay off the suger
so I don't get THE Sugur,
like poor Aunt Marie

I will buy those really cool sunglasses,
that only Black women wear and be proud,
that only we wear them

On this day I won't let anyone call my knees ashy,
not even my mother

On this day I will never desecrate my body with Ambi
On this day I will not wish for "good Hair"
On this day my eyes will stay a dark shade of brown
On this day I won't forget where I came from,
or where I AM GOING

On this day I am not every woman

I am myself

and I am wonderful.

A poem for Pat
by Melanie Newton

Woman
Black woman
Black woman with something to say.
Before you had to fight and die
Only so your daughters could have the chance to fight and die too.
Beofre your sisters walked in the illusion of freedom
with the shacles of history around their minds.
And as long as you are asked, every day,
to define who you are
And, everyday, the world forgets, and you must begin again.
And as long as one dies who should not
And another is unhappy who does not know why.
as long as any man sees it as his right to abuse
and any woman sees it as her lot.
as long as the streets do not belong to us
and our cries go unheard.
As long as the demands of the oppressed go unheard
and the crimes of the oppressor go unrecognised
As long as they beat you, rape you, mutilate you, murder you
You will survive history to build the future
And long after the sun sets behind the valley of oppression
And rises over the green hills of a truly new world
You will still endure
Still be Woman
Black woman
Black woman with something to say.

Psalm of the enslaved ♀ : she/you/me
by Marcia James

The Lord is not my shepherd
Because I do want
Thou maketh my lie down in green pastures
you rape MY SOUL
Thou leadeth me in the path of disparity

Yea, I walk in the valley of death
I fear thy evil
For thou art against me
thy stick and thy gun,
you threaten me

Thou preparest a table before me
in the presence of my enemies
thou anointed my head with thorns
the blood runneth over

Surely pain and heartache
shall follow me all the days of my life
until I escape thy house
for ever.

A proud cultural legacy

The black settlement of Southern Ontario

BY AARON BONNER

The legacy of the historical black presence in this country is one which is not only note-worthy, but important to view in the larger context of modern Canadian society.

The fact that blacks have lived in Canada since 1628 is a testament to the significance of this cultural group in the formation of this country. Black settlements which emerged in Upper Canada in the early to middle 1800's united blacks in this region regardless of background. They also developed important community institutions, provided a haven for blacks until the Emancipation Proclamation, and made it safe for these populations to return to the United States.

Despite the barriers of racism and discrimination that they faced.those blacks who remained in Canada worked hard to become fully integrated into Canadian society. Considerable numbers of blacks entered Upper Canada as refugees during and immediately after the War of 1812. Many of these refugee-settlers eventually abandoned Canada and travelled south to the United States.

But an important nucleus of these individuals remained in Upper Canada. Southern Ontario, with its sparse population at the time, became home to a number of these people. In settling this area, these black "refugees" became pioneers and opened the way for blacks to colonize Upper Canada during the exciting era of the Underground Railroad.

The fugitive slave and free black populations entering Upper Canada on the Underground Railroad, helped to stimulate the Canada's black population. Between 1830 and 1860, 20 000-40 000 blacks sought refuge in Canada, the majority of them settling in Canada West (modern day Ontario).

The first substantial wave of black immigration in the northern cities represented a significant "push factor" in relation to black emigration to Canada. As well, the Fugitive Slave Act of 1850, in conjunction with other racially oppressive laws in the United States, gave an additional impetus for blacks to settle in the region of Canada. In escaping America, blacks coming to Canada were free from the threat of recapture into slavery.

Under the Fugitive Slave Act of 1850, this condition represented a very real scenario for escaped blacks, as well as free persons of colour living in the northern United States. Upon arrival in Canada, freed blacks and fugitive slaves experienced unique but often similar conditions.

Freed blacks often had personal belongings, valuables, some money, education, and, in many cases, a trade or skill which could help them survive in Canadian society. Fugitive slaves often came to Upper Canada with little but the shirts on their backs. However, both groups had idealistic and often optimistic notions of freedom and equality in Canada. These pre-conceptions of life in Canada were often shattered by inhospitable neighbours and the harsh realities of racism in this society.

Thus, by the middle of the 1800's, black communities were firmly established in six specific areas of Canada West: along the so-called Detroit frontier at Windsor; central Ontario, including London, the Queen's Bush and Brantford; along the Niagara peninsula, including St. Catharines, Niagara Falls and Fort Erie, as well as in the black enclaves in Hamilton and Toronto.

Significantly though, substantial black communities formed in the Chatham area including the all black settlements of Dawn and Elgin, as well is in modern day Lucan, which was home to the Wilberforce settlement.

Further, they created a lasting cultural legacy, identified by the existence of centuries-old, majority black communities in Ontario which still exist today.

events

Monday

• **The McGill Debating Union** in association with **AISEC** and Clobal Citizen Week '95 presents a debate on global security entitled "Be It resolved that: the UN has ceased to function as an effective peace keeper." On the side of the affrimative: Associate Professor, Political Science Barbara Haskel, and Masters student in English Gerry Butts. On the side of the negative: assistant professor, International Politics Mark Brawley and PhD Political Science student Avery Plaw. 18h, Leacock 26. Free.

• **Women's Union Weekly Discussion Group**. This week a presentation by Peer Health Education about women's health. Topics include women and the medical system, how to do a breast self exam, and relife from PMS. Join us in regaining control. All women welcome. 17:30h, Union 423.

• Attention Education students! **Difference in Education Week**, begins today. All events in Education Building. Tina Montague will speak on "Effective Teaching in a Multicultural Society", rm B-121, 12:30-13:30. Tomorrow: "Multiculturalism as a Reality not an Issue". Rm 211, 14:30-17:30h. Wed.: "Beverley Townsend, Principal Coronation, rm TBA. Fri: "Native Education: Fitting a Circle in a Square. Native vs. Non-Native Educational Systems, rm TBA.

Tuesday

• **Body Image, Food and Emtions: Moving Towards Acceptance.** A 7 week workshop dealing with issues of body image for women who are preoccupied with food intake and/ or weight. *Not* a weight loss group, we aim for awareness, acceptance, coping. Tuesdays, 19:15-21h, Feb. 7 to March 21. Marissa, 842-3351, 9-16:30. Leave a message. Nominal fee requested for photocopies.

• **Mature & Re-entry Students' Association** presents Coffee Break. Tues and Wed., 11:30-14:30h. Mature Students Lounge, Arts Building Basement, rm B55-F. 398-5680.

Wednesday

• **The Yellow Door Coffee House** presents Michelle Rousseau and Pierre Renauld: "French Stories Told In French". Open stage to follow. Doors open, 20h, show starts 20:30h. $3. 398-6243.

• **The French, German, Hispanic, Italian and Russian Departments** invite you to the first annual "Karnavale Internazionale". Today, Feb. 8, Gerts. Specials on drinks, international music, costumes welcome. 21h-2h.

• **QPIRG** and **SSMU's Environmental Committee** present a public forum on the environmental platforms of the federal candidates in the upcoming St. Henri-Westmount By-election. Moderator Arthur Campeau, Canada's first Ambassador for Enivronment and Sustainable Development. 11:30-13:30h, Union Ballroom.

Thursday

• **India Progressive Study Group** presents an open discussion on "India and the Idea of a 'Hindu' Nation." 18h, Union Building, rm 435. All welcome. 848-0622.

• **The Latin American Awareness Group** invites you to our annual winter "Fiesta". Come warm-up, eat, drink and listen to live latino music. 20:30h, Union B-09. Open stage at 23h.

• **Student Health Services** will be holding a day of information, discussion and activities today, 10-15h, Part of National Eating Disorders Awareness Week. Shatner rm 107-108.

• **McGill Forum National** presents Preston Manning, leader of the Reform Party of Canada. Moot Court, Faculty of Law, 3644 Peel Street, 16h. Coffee House to follow.

Ongoing

• **The Pillar** is accepting submissions of poetry, short fiction, essays, cartoons, doodles and artwork. Submit your work to the Pillar mailbox in the Union Building. Deadline Feb. 10.

• **Student Health Services** presents Fearless Friday. Part of National Eating Disorder Awareness Week. Today eat what you want, support positive body images, and celebrate your natural size. Remember to clean out your closet and donate the clothes that no longer fit to the Volunteer Bureau's Clothing Drive. Fri., Feb. 10.

• **Tmage Ensemble** (film society) and **illTV** have co-produced their first newsletter. Members can pick up a copy in either office or at the Union kiosk.

Beyond

• **The Yellow Door Coffee House** presents Andy Sheppard. Open stage to follow. Doors open 20h, show starts 20:30h. 398-6243.

• **Shalom Line**, the Jewish community's anonymous and confidential teltphone service for Montréalers in distress who need someone to talk to, will hold an orientation meeting. Feb. 14, 19:30h. Will provide prospective volunteers with an overview of the service and what is expected of those wishing to help. Suzanne Herscovitch, 735-3541, local 3380.

Black History Month

• Saturday Feb. 11 **Black Talk '95 on CKUT 90.3 FM.** Full day of Black programming with topics ranging from Black health issues to education to homophobia in the Black community. 8:30 am-12am (midnight).

• Monday Feb. 13 **BSN/Africana Studies Committee bake sale** from 9-5pm in the Leacock Lobby proceeds to the BSN Library and the AS cte.

• Tuesday Feb. 14 **Panel Discussion: "African Studies**: Its Past Present and Future." Panelists: Graduate of McGill's African Studies Program David Austin; Professor Eric Worby from McGill's Anthropology Department, historian and demographer Dorothy Williams, Press Co-ordinator for City of Montréal's Black History Month events Clarence Baynes. Leacock 232 at 7:30 pm.

• Wednesday Feb. 15 **Children's Day.** Elementary and high school students will be invited to enjoy live performances of dance, music, art and poetry. 11:00am - 3:30pm in Union Ballroom.

• Feb.1-March 1 **Read-a-Thon** to encourage literacy and to promote black authors. Booths will be set up at the Garvey Institute and McLennan Library lobby on dates which will be announced later. Proceeds go to the Garvey Institute and the Black Students'Network Library.

• Friday March 3 **CinQue Folkloric Dance Theatre Spectacular** 18-member dance troupe from New York City incorporate music and dance of contemporary US, West Africa, Cuba, Brazil, Puerto Rico, Haiti, and selcted Native American dance and music 8pm at Concordia's H-110 Tickets are $20 general and $15 students (you are advised to purchase your tickets in advance)

For more information concerning these events or to reach the BSN, please call 398-6815.

Le Collectif des femmes immigrantes du Québec vous invitent à écouter la nouvelle série radiophonique

Traversées des Femmes Qu'on ne connaît pas assez

Cette émission diffusée le lundi à 18heures 30 sur les ondes de CIBL 101,5 FM met l'accent sur les expériences uniques des. femmes immigrantes. C'est aussi un regard neuf sur notre univers: les accueils chaleureux, les ressources inattendues et les difficultés surmontées par ces femmes.

Alors soyez des leurs et embarquer à bord de ces traversées!

events

African Studies ...CONTINUED FROM PAGE 4...

materials every year. These foundations have supported us to the tune of hundreds of thousands of dollars," he continued.

The breathtaking expansion in the East Asian Studies program at McGill, which last year was promoted to the status of a department, seems to indicate that Yates has hit on a successful formula. It also raises the question of why the directors of African Studies have not undertaken similar fundraising projects.

But the Chair of the African Studies Program, Professor Myron Echenberg, insisted that fundraising is not in his job description.

Astrid Jacques, Political Coordinator of the BSN, was not impressed. "I'm very concerned that the Chair is not taking enough interest in the Program that he's supposed to be heading," she said.

Beyene shared her concern. "First of all, finding resources means commitment. Second, it's inaccurate to portray Montréal or Canada as not having any resources or commitment to African Studies. Rather the lack of resources shows McGill's inactivity in looking for those resources," she said.

Echenberg claimed that African Studies is in a less favourable position than East Asian Studies when it comes to finding external support. "Africa doesn't have a really successful First World country like Japan to turn to for assistance," he said.

Jacques vehemently disagreed, insisting that Echenberg just hasn't made a real effort to find resources in Canada. "Montréal should be the perfect centre for African Studies because of the number of African scholars, especially French African scholars from French West Africa that have immigrated to Canada," she said.

"We as students will be obliged to look for these resources since it looks like neither the program administrators nor the Faculty of Arts are willing to search for funds themselves," Jacques continued.

Beyene agreed. "We had hoped that the Chair would have been more responsive to the needs of African Studies, and especially to the concerns of students enrolled in the major program," she said.

African Studies not a high priority at McGill

A comparison between African Studies and McGill's preferred areas of study, such as Europe and North America, further demonstrates that the study of Africa is not a high priority at this university.

From its tiny box on page A-10 of the Course Calendar, to the insufficient number of courses available on a regular basis, many students enrolled in African Studies feel their needs are being ignored.

A glaring example of the inadequacies of the Program is the fact that the history of the entire African continent was condensed into a single course by the history department, 101-200D. In contrast, many countries in Europe are allocated entire semesters to deal with specific periods of their development.

"In the African history course they try to go from the Iron Age all the way down to the post-colonial period, all across the second largest continent in the world, in just one year," said Jacques.

"It doesn't make sense to try to cover close to 60 countries in one year. But the ridiculousness of this situation just passes McGill by," she continued.

"You can find some obscure courses on Russian literature in 1820-something, but ask to have a course on West Africa and you won't find one," concurred Beyene.

The shortage of courses dealing with Africa is especially surprising since students have consistently displayed a keen interest in learning about the area. Only three years ago, members of the BSN worked very hard to broaden the curriculum of African Studies to include members of the African diaspora in such areas as the Caribbean.

Beyene recalled that the students did extensive research, accumulating information about McGill's structure and the resources at other universities which have managed to support more expansive Africana Studies programs. Finally they submitted a comprehensive 40 page proposal to the University; to no avail. "It was basically treated as a fluff paper, presumably read and then cast off," she said.

In contrast, McGill's North American Studies boasts an elaborate and highly structured program with a long list of available courses. Students get to choose from at least twenty courses in each of the four core departments, as well as participate in field trips and host conferences.

When asked if McGill subsidizes this extensive list of activities, the Chair of the program, Professor A.R. Riggs insisted that its money comes from outside donors, such as a substantial trust fund from a source that he preferred not to identify.

Until a serious attempt is made to solicit external donations for African Studies, students can only hope that the sizeable contributions received by some programs will free up funds for others without external support.

But Acting Dean of Arts Harold Waller has already dashed that hope. Claiming that external donations do not effect the Faculty's internal operating budget, he insisted that redistributing the Faculty's existing funds would be impossible.

"This money came from outside. It doesn't free up any money for anything else. We don't have enough money for our departments as things stand. Funds are short all around," said Waller.

He refused to release a copy of the budget detailing the distribution of resources within the Faculty.

Beyene was not impressed. "It's always said that funds are short all around but it's a question of priority. It has become explicit that McGill has absolutely no interest in African Studies, otherwise they would work as hard to solicit funds as they do for other programs," she said.

McGill makes no effort to bend

Waller claimed that the University faces additional constraints when it comes to funding interdisciplinary programs such as African Studies, because money is allocated through departments.

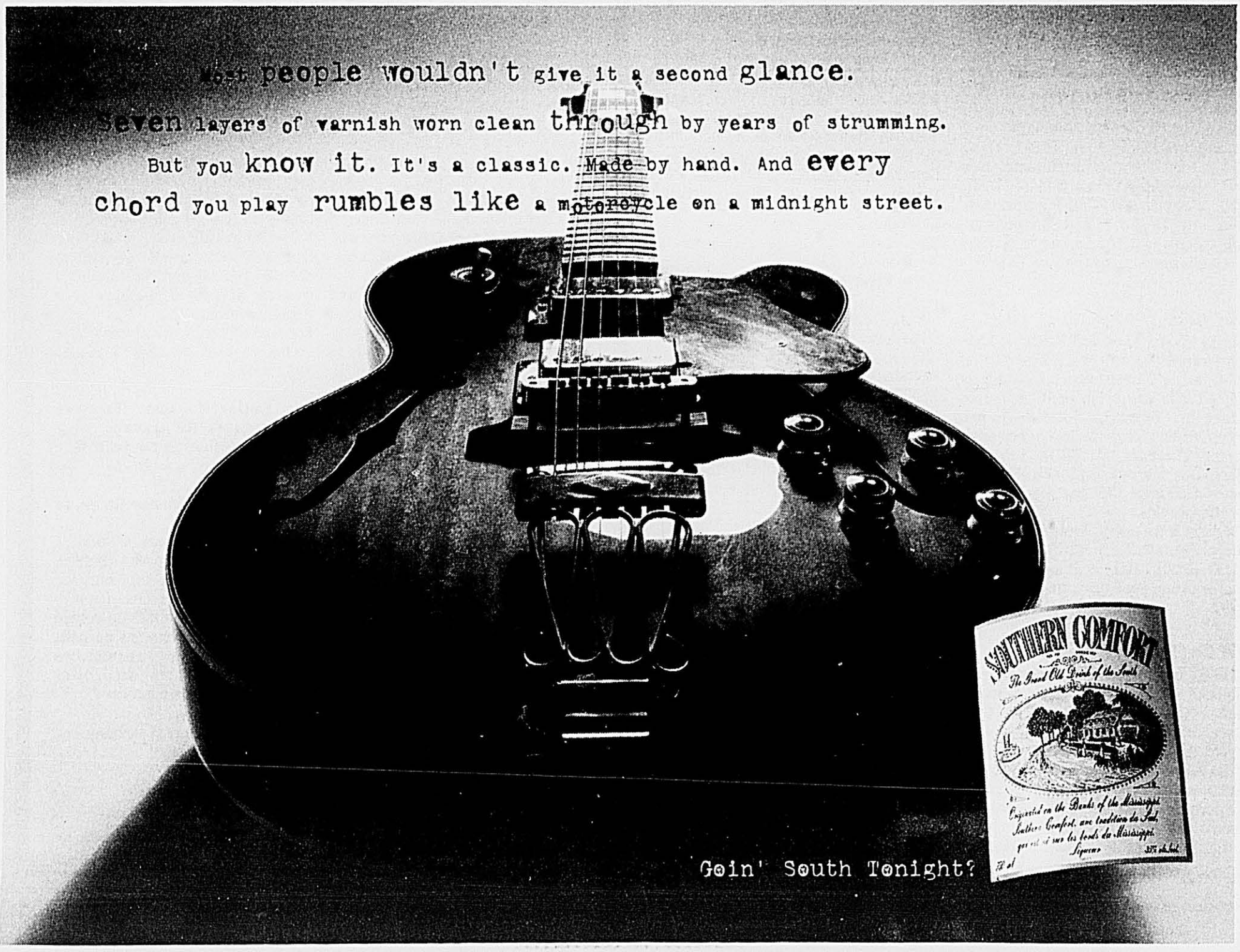
But this is clearly an artificial barrier, and a surprising one since many teachers and students alike underline the importance of supporting interdisciplinary study. As Schultz said, "If the University is going to adequately face the future, old-fashioned disciplinary boundaries are going to have to bend."

Meanwhile, students are finding McGill's general reluctance to move on the African Studies issue increasingly frustrating. Some have expressed concern that the University's behaviour is deliberate, as it appears to be progressively eliminating the study of Africa from the curriculum.

Noumoff has raised this concern, fearing not only for the future of African Studies, but for the quality of education at McGill should the program be eliminated.

"The [underfunding of the] African Studies Program is symptomatic of a potentially dangerous trend toward withdrawing into a fortress which fails to recognize that our academic duty is to expose students to other cultures in other parts of the world," he said.

"That is a duty that is not marginal but central to our educational responsibility," insisted Noumoff.



Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication (e.g. Tuesday, 14h00 for Thursday's McGill Daily).

***McGill Students & Staff** (with valid ID): $4.00 per day, 4 or more consecutive days, $3.50 per day. **General Public**: $5.00 per day, or $4.25 per day for 4 or more consecutive days. Extra charges may apply, and prices do not include applicable GST (7%) or PST (6.5%). Full payment should accompany your advertising order and may be made by cash or by personal cheque (for amounts over $20 only). For more information, please visit our office in person or call 398-6790 – WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE.*

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14 - Notices

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Walksafe Network 398-2498. Anyone, anywhere every night Sunday to Thursday 7:00-12:45. Friday and Saturday 7:00-2:30. Please call 30 min. in advance.

McGILL NIGHTLINE

McGill Nightline is an information, listening and referral service. Open 6pm-3am. 398-6246.

LBGM discussion grps. Wed. 5:30 Bi-Group Shatner 423. Thurs. 6PM womyn's grp. Shatner 423. Fri. coming-out 5:30 & General 7PM, 3521 University. All welcome.

15 - Volunteers

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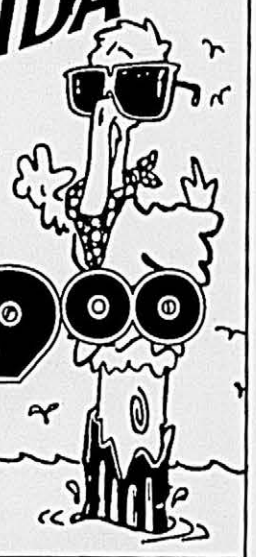
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